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DICTIONARY
OF
MUSICAL TERMS,
PHRASES AND ABBREVIATIONS.
BY
JOHN HILES.

A COMPLETE AND COMPREHENSIVE

DICTIONARY

OF

12,500

ITALIAN, FRENCH, GERMAN, ENGLISH

AND OTHER

MUSICAL TERMS, PHRASES AND ABBREVIATIONS

INCLUDING

AN EXPLANATION OF THE VARIOUS TECHNICAL TERMS USED IN MUSIC, AS THEY OCCUR IN THE WORKS OF THE MOST EMINENT CLASSICAL COMPOSERS AND THEORETICAL WRITERS, BOTH ANCIENT AND MODERN; DESCRIPTIONS OF THE VARIOUS KINDS OF VOICES AND INSTRUMENTS, AND OF THE NAMES AND QUALITIES OF THE DIFFERENT ORGAN STOPS, BOTH ENGLISH AND FOREIGN; ETC.

BY JOHN HILES

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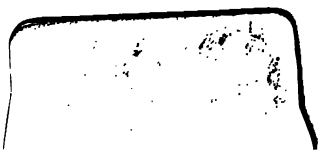
ABBREVIATIONS.

Accel. / Accell°	*Accellerándo*
Acc. / Accom. / Accomp.	*Accompanimcnt*
Accrcs.	*Accresciménto*
Ad l. / Ad lib.	*Ad libitum*
Ad° / Adg°	*Addgio*
Affett°	*Affettuóso*
Affrett°	*Affrettándo*
Ag° / Agit°	*Agitáto*
All°	*Allégro*
All^tto	*Allegrétto*
All' ott. / All' 8va	*All' ottáva*
Al Seg.	*Al Ségno*
Alt.	*Alto*
And^no	*Andantíno*
And^te	*Anddnte*
Anim°	*Animáto*
Arc.	*Arcáto*
Arp°	*Arpéggio*
Ard.	*Ardíto*
à t. / à tem. / à temp.	*à témpo*
B.	*Bdsso*
B. C.	*Bdsso Contínuo*
Brill.	*Brilldnte*
₵	*Alla Bréve*, or *Alla Cappélla time*
𝍸	*Alla Bréve time*
Cad.	*Cadénza*
Cal°	*Caldndo*
Can.	*Cantóris*
Cant.	*Cánto*
Cantab.	*Cantábile*
C. B.	*Cóntra Bdsso*
c. B.	*col Bdsso*
c. d.	*cólla déstra*
Cello.	*Violoncéllo*
Cemb.	*Cémbalo*
Ch.	*Choir*
chalm.	*chalumeau*
Cho. Org.	*Choir Organ*
Chor.	*Chorus*
c. l.	*col légno*
C. O.	*Choir Organ*
con 8va	*con ottáva*
con 8^vi	*con ottávi*
Clar.	*Clarinet*
Clar°	*Clarino*
Clar^tto	*Clarinétto*
co.	*cóme*
col C.	*col Cánto*
Cotill.	*Cotillon*
con esp.	*con espressióne*
crcs. / cresc.	*crescéndo*
c. s.	*cólla sinístra*
c. 8va	*coll' ottáva*
C° 1mo	*Cánto Primo*
C^to	*Concérto*
D.	*Déstra, Droite*
D. C.	*Da Cápo*
Dec.	*Decáni*
Decres. / Decresc.	*Decrescéndo*
Delicatam.	*Delicataménte*
Dest.	*Déstra*
Diap.	*Diapason*
Dim. / Dimin.	*Diminuéndo*
Div.	*Divísi*
Dol.	*Dólce*
Dolciss.	*Dolcissimo*
Dopp. ped.	*Dóppio peddle*
D. S.	*Dal Ségno*

Energ^{e}	*Energicaménte*
Espr. / Espress.	*Espressívo*
F. / *f.*	*Fórte*
Fag.	*Fagótto*
Falset.	*Falsétto*
FF. / *ff.* / Fortiss.	*Fortissimo*
FFF. / *fff.*	*Fortississimo : as loud as possible*
Fl.	*Fláuto*, or *Fláuti*
For.	*Fórte*
F. O. / F. Org.	*Full Organ*
Forz. / *fz.*	*Forzándo*
fp.	*fórte, and then pidno; the note is to be strongly accented*
fz.	*forzatissimo : one note to be marked as strongly as possible*
G.	*Gauche*
G. O. / G. Org.	*Great Organ*
Grand^{o}	*Grándióso*
Graz^{o}	*Grazióso*
Gr. / Gt.	*Great*
Hauptw.	*Hauptwerk*
Haut.	*Hautboy*
H. C.	*Haute Contre*
H.p. / Hptw.	*Hauptwerk*
Introd.	*Introdusióne*
L.	*Left*
Leg.	*Legáto*
Leggier.	*Leggiéro*
L. H.	*Left Hand*
Lo.	*Lóco*
Luo.	*Luógo*
Lusing.	*Lusingándo*
M.	*Main, mdno*
M.	*Mdnual*
Maest^{o}	*Maestóso*
Magg.	*Maggióre*
Man.	*Manual*
Manc. / Man^{do}	*Mancándo*
Marc.	*Marcáto*
M. D.	*Mdno drítta*
M. G.	*Main gauche*
M. S.	*Mdno sinistra*
Mel.	*Melody*
Men.	*Méno*
Mez.	*Mézzo*
Mf.	*Mézzo fórte*
Min.	*Minóre*
M. M.	*Maelzel's Metronome*
Mod^{o} / Mod^{to}	*Moderáto*
Mov^{t}	*Movement*
mp.	*mézzo pidno*
Mus. Bac.	*Bachelor of Music*
Mus. Doc.	*Doctor of Music*
m. v.	*mézza vóce*
Ob.	*Oboè*
Obb^{o}	*Obbligáto*
Oberst.	*Oberstimme*
Oberw. / Obw.	*Oberwerk*
Oh. Ped.	*Ohne Pedal*
Op.	*Opus*
Org^{o}	*Órgano*
8^{a} / 8va	*ottáva*
8va alta	*ottáva álta*
8va bassa	*ottáva bássa*
P. / p. / Pia.	*Pidno*
Ped.	*Pedal*
Perd. / Perden.	*Perdendósi*
P. F.	*Pianoforte*
pf.	*pidno, then fórte*
piang.	*piangéndo*
Pianiss.	*Pianissimo*
pizz.	*pizzicáto*
P^{mo} / PP. / pp.	*Pianissimo*

PPP. } ppp. }	*Pianississimo: as soft as possible*
1ma	*prima*
1mo	*primo*
Prestmo	*Prestissimo*
Prim. temp.	*Primo témpo*
Raddol.	*Raddolcéndo*
Rallen. } Rallo }	*Rallentándo*
Recit.	*Recitative*
rf. } rfz. }	*rinforzándo*
R. H.	*Right hand*
rinf.	*rinforzándo*
Risol.	*Risolúto*
Ritar. } Ritard. }	*Ritardándo*
Rit. } Riten. }	*Ritenúto*
S.	*Sénza*
𝄋	*a Sign*: see *Ségno*
Scherz.	*Scherzándo*
Seg.	*Segue*
Sem. } Semp. }	*Sémpre*
sf. } sfz. }	*sforzándo*
Sim.	*Símile*
S. } Sin. }	*Sinistra*
Sinf.	*Sinfonía*
S. inter.	*Sénza interruzióne*
Slent.	*Slentándo*
Smorz.	*Smorzándo*
s. S. } s. sord. }	*sénza Sordíni*
Sost. } Sosten. }	*Sostenúto*
Spirit.	*Spiritúso*
s. T.	*sénza Témpo*
Stacc.	*Staccáto*
St Diap.	*Stopped Diapason*
String.	*Stringéndo*
2nda	*secónda*
2ndo	*secóndo*
Sw.	*Swell*
Sym.	*Symphony*
T.	*Tenóre*
T.	*Tútti*
T. C.	*Tre Córde*
T. S.	*Tásto Sólo*
Tem.	*Témpo*
Temp. Prim.	*Témpo Primo*
Ten.	*Tenóre*
Ten.	*Tenúto*
Timb.	*Timballes*
Timp.	*Timpani*
Tr.	*Trílło*
Trem.	*Tremolándo*
Tromb.	*Tromboné*
Tromp.	*Trompette*
u.	*und*
u. c.	*una córda*
Unis.	*Unísoni*
V.	*Vóce*
V.	*Vólti*
Va	*Vídla*
Var.	*Variation*
Vo } Vno } Viol. }	*Violíno*
Vo } Vlo }	*Violoncéllo*
V. S.	*Vólti Súbito*
Vni } V. V. }	*Violíni*



ABBELLIMÉNTI (*It. pl.*) Ornaments, embellishments.
ABBELLIMÉNTO (*It.*) A grace note, or ornament.
ABBELLÍRE (*It.*) To embellish with ornaments.
ABBELLITÚRA (*It.*) An ornament, embellishment.
ABBELLITÚRE (*It. pl.*) Ornaments, embellishments.
ABBLASEN (*Ger.*) To sound or flourish the trumpet; to sound the retreat; to sound for the last time.
ABBREVIAMÉNTI (*It.*) Abbreviations, in musical notation.
ABBREVIÁRE (*It.*) To abbreviate, or shorten the labour of notation.
ABBREVIATÚRE (*It. pl.*)
ABBREVIATUREN (*Ger. pl.*)
ABBREVIAZIÓNI (*It. pl.*)
} Abbreviations, in musical notation.
ABC-DIREN (*Ger.*) *See* SOLMIZZÁRE.
ABENDGLOCKE (*Ger.*) Evening bell, curfew.
ABENDLIED (*Ger.*) Evening song, or hymn.
ABENDMUSIK (*Ger.*) Evening or night music, serenade.
À BÊNE PLÁCITO (*It.*) *At pleasure*: the time may be retarded, or any ornaments may be introduced.
ABFASSEN (*Ger.*) To compose.
ABFASSER (*Ger.*) A composer, or author.
ABFLÖTEN (*Ger.*) To play on the flute.
ABGEHEN (*Ger.*) To go off, to make an exit, to retire.
ABGESTOSSEN (*Ger.*) Struck off: *die letzte Note der Triolen nicht abgestossen*, the last note of the triplets not too short.
AB INITIO (*Lat.*) An obsolete term, of the same meaning as DA CAPO.
ABKÜRZUNGEN (*Ger.*) Abbreviations.
ABRÉGÉ (*Fr.*) Abridgment: also, the coupler in an organ.
ABRÉGER (*Fr.*) To curtail, to abridge.
ABREISSUNG (*Ger.*) A sudden stop, or pause.
ABRUPT CADENCE. *See* INTERRUPTED CADENCE.
ABRUPT MODULATION. *See* SUDDEN MODULATION.
ABRUPTIO (*Lat.*) Breaking off; a sudden pause.
ABSATZ (*Ger.*) A musical sentence or passage; a phrase of melody, generally consisting of four bars. Also, a stop, or pause.
ABSETZEN
ABSTOSSEN
} (*Ger.*) Play the notes *Staccato*, or detached.
ABSINGEN (*Ger.*) To sing, to carol: also, to fatigue one's-self by singing.

ABSINGUNG (*Ger.*) Singing, carolling.

ABSPIELEN (*Ger.*) To play a tune; to finish playing; to tire one's-self by playing.

ABSTEIGENDE TONARTEN (*Ger. pl.*) Descending scales or modes.

ABWECHSELND (*Ger.*) *Alternating, changing*; as *mit abwechselnden Manualen*, with alternate manuals, in organ-playing; *in abwechselnden Chören*, antiphonally. In dance music *abwechselnd* implies, returning from one movement, or strain, to another, &c.

ACADÉMIE DE MUSIQUE (*Fr.*) An academy of music, consisting of professors and scholars; a society for promoting the cultivation of music.

ACADÉMIE ROYALE DE MUSIQUE (*Fr.*) The name given to the Opera House in Paris.

ACADÉMIE SPIRITUELLE (*Fr.*) A performance, or concert, of sacred music.

À CAPPÉLLA (*It.*) *In the church style*; in the style of church music.

À CAPRÍCCIO (*It.*) In a capricious style: without adhering very strictly to the time.

ACATHISTUS (*Gr.*) A hymn of praise sung in the ancient Greek Church in honour of the Virgin.

ACCADÉMIA (*It.*) An academy: the word also means, a concert.

ACCAREZZÉVOLE } (*It.*) Blandishing: in a coaxing, ca-
ACCAREZZEVOLMÉNTE } ressing manner.

ACCELERAMÉNTO (*It.*) Celerity, swiftness.

ACCELERÁNDO (*It.*) Accelerating the time; gradually increasing the rapidity.

ACCELERÁTO (*It.*) Accelerated: increased in rapidity.

ACCENT. A slight stress and distinctness given to certain sounds, to mark their particular position in the bar, and their relative importance with regard to the rhythm.

ACCÉNTI (*It.*) } Accents.
ACCENTS (*Fr.*) }

ACCÉNTO (*It.*) Accent or emphasis laid upon certain notes; accentuation.

ACCENTUÁRE (*It.*) } To accentuate: to mark with an ac-
ACCENTUIREN (*Ger.*) } cent.

ACCENTUS ECCLESIASTICI (*Lat.*) The precentor's chant, almost

entirely upon one tone. These chants were formerly of seven kinds, viz., the *immutabilis*, *medius*, *gravis*, *acutus*, *moderatus*, *interrogatus*, and *finalis*.

ACCIACCÁTO (*It.*) Violently.

ACCIACCATÚRA (*It.*) A short beat, or grace note; an accessory note a semitone below the principal note, always played quickly but not kept down: it is marked ♪, or sometimes ♪.

ACCIDENTALS. Occasional sharps, flats, or naturals, placed before notes in the course of a piece.

ACCIDÉNTI (*It.*) } Accidentals: see that word.
ACCIDENTS (*Fr.*) }

ACCIGLIAMÉNTO (*It.*) Sadness, melancholy.

ACCLAMAZIÓNE (*It.*) Acclamation.

ACCOLADE (*Fr.*) The *brace*, {, which connects two, three, or more staves together.

ACCOMMODÁRE (*It.*) To tune an instrument.

ACCOMPAGNAMÉNTO (*It.*) Accompaniment; the figured bass, or harmony.

ACCOMPAGNAMÉNTO AD LÍBITUM (*It.*) An accompaniment that may be either played or dispensed with.

ACCOMPAGNAMÉNTO OBBLIGÁTO (*It.*) An accompaniment that must be played, being indispensable to the proper effect.

ACCOMPAGNÁRE (*It.*) To accompany; to play from the figured bass.

ACCOMPAGNATEUR (*Fr.*) } An accompanist: also, one who plays
ACCOMPAGNATÓRE (*It.*) } from the figured bass.

ACCOMPAGNÁTO (*It.*) Accompanied.

ACCOMPAGNATRÍCE (*It.*) A female accompanist.

ACCOMPAGNÉ (*Fr.*) Accompanied.

ACCOMPAGNEMENT (*Fr.*) Accompaniment.

ACCOMPAGNEMENTS (*Fr. pl.*) Accompaniments.

ACCOMPAGNER (*Fr.*) To accompany.

ACCOMPANIMENT. The figured bass; the chords or harmony: also, a part added to a solo, or other principal part in a composition, to enhance and enrich its effect.

ACCOMPANIMENT AD LIBITUM. *See* ACCOMPAGNAMÉNTO AD LIBITUM.

ACCOMPANIMENT OBBLIGATO. *See* ACCOMPAGNAMÉNTO OBBLIGATO.

ACCOPPIÁTO (*It.*) Bound, tied; joined together.
ACCORD (*Fr.*) A chord; a concord; consonance.
ACCORDÁNDO (*It.*) Tuning; also, a burlesque imitation of tuning.
ACCORDÁRE (*It.*) To tune, to put an instrument in tune.
ACCORDÁTO (*It.*) Tuned: agreement in harmony, or tune.
ACCORDATÓRE (*It.*) One who tunes instruments.
ACCORDATÚRA (*It.*) Concord, harmony. Also, the scale or series of notes to which the open strings of an instrument are tuned. Thus, G, D, A, E, form the Accordatúra of the violin; C, G, D, A, that of the viola and violoncello; E, A, D, G, B, E, that of the guitar, &c.
ACCORDER (*Fr.*) To tune an instrument; to sing or play in tune.
ACCORDEUR (*Fr.*) One who tunes instruments.
ACCORDION. A small wind-instrument, of modern invention, with keys and bellows; the tone is produced by the vibration of small springs, resembling those of the harmonium.
ACCÓRDO (*It.*) A chord; a concord; consonance.
ACCÓRDO CÔNSONO (*It.*) A concord.
ACCÓRDO DÍSSONO (*It.*) A discord.
ACCORDOIR (*Fr.*) A tuning-key; tuning-hammer.
ACCRESCÉNDO (*It.*) Increasing, augmenting, in tone and force.
ACCRESCIMÉNTO (*It.*) Increase, augmentation.
ACCRESCIÚTO (*It.*) Increased, superfluous, augmented, speaking of intervals.
À CÉMBALO (*It.*) *For the harpsichord.*
ACHROMATIC MUSIC. Simple music, in which modulations seldom occur, and few accidental sharps or flats are used.
ACHTEL (*Ger.*) Eighth; octave.
ACHTELNOTE (*Ger.*) A quaver, the eighth part of a semibreve.
ACHTELPAUSE (*Ger.*) A quaver-rest.
A CHUFA, A FOFA, } Portuguese dances, somewhat similar
A CHULA. } to the Fandango.
À CINQUE, *or*, À 5 (*It.*) For five voices, or instruments; a quintet.
ACOUSTICS. The doctrine or theory of sounds; the mathematical rules and principles of sound.

ACTE (*Fr.*) An act; a part of an opera.
ACTE DE CADENCE (*Fr.*) A cadence, a final part.
ACTEUR (*Fr.*) An actor; an operatic performer.
ACTRICE (*Fr.*) An actress; female operatic performer.
ACT-TUNES. The pieces formerly played between the acts of a drama.
ACÚSTICA (*It.*) Acoustics; the doctrine of sounds.
ACÚTA (*It.*) Acute, shrill: also, a shrill-toned organ stop.
ACUTE. High, shrill, as to pitch.
ACÚTO (*It.*) Sharp, shrill, high, piercing.
ADAGIÉTTO (*It.*) A short *Adagio* movement.
ADÁGIO (*It.*) Slow, deliberate, but not so slow as *Lárgo*, or *Gráve*; requiring much taste and expression in performance.
ADÁGIO ASSÁI (*It.*) Very slow, and with much expression.
ADÁGIO CANTÁBILE E SOSTENÚTO (*It.*) Slow, sustained, and in a singing style.
ADÁGIO CON GRAVITÀ (*It.*) Slow, with gravity and majesty.
ADÁGIO MÓLTO (*It.*) Very slow and expressive.
ADÁGIO NON TRÓPPO (*It.*) Not too slow.
ADÁGIO PATÉTICO (*It.*) Slowly and pathetically.
ADÁGIO PESÁNTE (*It.*) Slowly and heavily.
ADÁGIO RELIGIÓSO (*It.*) Slowly, and in a devotional manner.
ADAGIOSÍSSIMO, ADAGÍSSIMO (*It.*) Extremely slow.
ADDITÁTO (*It.*) Fingered.
ADDITIONAL KEYS. Those keys of a pianoforte which extend above F in *alt*.
ADDOLORÁTO (*It.*) Sorrowfully, with a melancholy expression.
À DEMI-JEU, À DEMI-VOIX (*Fr.*) With half the voice, or tone: synonymous with *Mezza voce*.
ADEPT. A thorough and accomplished composer, performer, or singer.
À DEUX (*Fr.*) For two voices or instruments.
À DEUX TEMPS (*Fr.*) In *two* time: two equal notes in a bar, as $\frac{2}{2}$, $\frac{2}{4}$, &c.
ADIAPHONON (*Gr.*) A species of pianoforte with six octaves, invented in 1820 by Schuster, a watchmaker at Vienna.
ADIRATAMÉNTE, ADIRÁTO (*It.*) Angrily, sternly.
À DIRITTÚRA (*It.*) Directly, straight.

ADJUNCT NOTES. Unaccented auxiliary notes.

ADJUVANT (*Ger.*) The deputy-master of the choristers; assistant to an organist.

AD LIBITUM (*Lat.*) *At pleasure*, at will; changing the time of some particular passage at the discretion of the performer; or adding such ornaments as his fancy may suggest.

ADORNAMÉNTE (*It.*) Gaily, neatly, elegantly.

ADORNAMÉNTO (*It.*) An ornament, embellishment.

ADORNAMÉNTI (*It. pl.*) Embellishments.

A DÚE, *or*, A 2 (*It.*) For two voices or instruments; a duet.

A DÚE CÓRDE (*It.*) Upon two strings.

A DÚE CÓRI (*It.*) For two choirs.

A DÚE STROMÉNTI (*It.*) For two instruments.

A DÚE VÓCI (*It.*) For two voices.

A DUR (*Ger.*) The key of A major.

AD ÚNA CÓRDA (*It.*) For, or upon, one string.

ÆOLIAN. One of the ancient Greek modes.

ÆOLINE (*Gr.*) A reed stop, in an organ, in imitation of the Æolian harp: *see also* ÆOLODICON.

ÆOLIAN HARP. An instrument invented by Kircher, about the middle of the seventeenth century. It is an oblong box of pine wood, with catgut strings distended upon the top, which, when acted upon by the wind, produce a variety of soft, murmuring tones. A kind of giant Æolian harp, or 'Meteorological Harmonica,' was invented at Milan by the Abbé Gattoni, who extended fifteen strings of iron wire from one tower of the Cathedral to another; they were tuned diatonically, and the tone was something like organ pipes, when the wind caused them to vibrate strongly. The same effect is produced by the wind acting upon the telegraph wires.

ÆOLIAN PIANO. An *Æolodicon*, the springs of which are of wood, instead of metal.

ÆOLODICON } (*Gr.*) A keyed instrument, the tone of which
ÆOLODION } resembles that of the organ, and is produced by steel springs, which are put in vibration by means of bellows.

ÆOLOMELODICON. A kind of *Æolodicon*, improved by fixing brass tubes to the metal springs.

ÆOLOPANTALON. A pianoforte added to, or in connection with, the Æolodicon.

ÄOLSHARFE (*Ger.*) An Æolian harp.

ÆOLUS MODUS. The Æolian or fifth Authentic mode of the Greeks, nearly allied to the Phrygian mode; the scale is A, B, C, D, E, F, G, A, the same as the old scale of A minor, without any accidentals: *see* GREEK MODES.

ÆQUISONANS / ÆQUISONANT (*Lat.*) A unison; of the same, or like, sound.

ÆQUO ANIMO (*Lat.*) Quietly, with serenity.

ÆSTHETICS (*Gr.*) The rules of good taste, the laws of good beautiful in art, the principles of the Sublime and the Beautiful.

ÄUSSERSTE STIMMEN (*Ger. pl.*) The extreme parts.

AEVIA (*It.*) An abbreviation of the word *Allelúia.*

AFFÁBILE (*It.*) Pleasing, elegant.

AFFABILITÀ / AFFABILMÉNTE (*It.*) With ease and freedom; with elegance; in a pleasing and agreeable manner.

AFFANNÁTO (*It.*) Sad, mournful, distressed.

AFFANNÓSO (*It.*) Languishing, mournful, sad.

AFFÉTTO (*It.*) Feeling, tenderness, pathos.

AFFETTUOSAMÉNTE (*It.*) With tenderness and pathos.

AFFETTUÓSO (*It.*) Tender, pathetic.

AFFICHE DE COMÉDIE (*Fr.*) A play-bill.

AFFLÍTTO / AFFLIZIÓNE (*It.*) Sorrowfully, with a sad and melancholy expression.

AFFRETTÁNDO / AFFRETTÁTE (*It.*) Hurrying, quickening, accelerating the time.

AFFRETTÓSO (*It.*) Quick, hurried, accelerated.

A FOFA. A Portuguese dance, resembling the Fandango.

AGÉVOLE / AGEVOLMÉNTE (*It.*) Lightly, easily, with agility.

AGEVOLÉZZA (*It.*) Lightness, agility, facility.

AGGIUSTAMÉNTE (*It.*) Strictly in time.

AGGRAVER LA FUGUE (*Fr.*) To augment the subject of a fugue.

AGILITÀ (*It.*) / AGILITÉ (*Fr.*) Agility, lightness, ease, fluency.

AGILMÉNTE (*It.*) Lightly, quickly.

AGITAMÉNTO (*It.*) Agitation, motion, restlessness.

AGITÁTO (*It.*) Agitated, hurried: *see* AGITAZIÓNE.

AGITAZIÓNE (*It.*) Agitation, restlessness, the time being somewhat quickened, and the tone generally increased.

AGITÁTO CON PASSIÓNE (*It.*) Passionately agitated.
AGLI (*It. pl.*) *See* ALLA.
AGNUS DEI (*Lat.*) *Lamb of God.* One of the principal movements in a Mass.
AGOGE (*Gr.*) Passages on the ascending and descending scale.
AGOGE RHYTHMICA (*Gr.*) Time; the measurement of time; rhythmical division.
A GRAND CHŒUR (*Fr.*) For the full choir or chorus.
A GRAND ORCHESTRE (*Fr.*) For the full or complete orchestra.
AGRÉMENTS (*Fr. pl.*) Graces, embellishments, ornaments: *see* GALANTÉRIEN: also, music and dancing in a play.
AIGU (*Fr.*) Acute, high, sharp, clear.
AIR (*Eng. & Fr.*) A melody, song, tune, with or without words. A series of sounds, so arranged as to have a certain relation to each other by their symmetry and regularity, and to produce that unity of effect which constitutes a tune. An *air* also implies any melodious succession of passages suited to vocal expression.
AIR À BOIRE (*Fr.*) A drinking song.
AIR CHANTANT (*Fr.*) *See* ÁRIA CANTÁBILE.
AIR DÉTACHÉ (*Fr.*) A single air, or melody, extracted from an opera, or larger work.
AIR ÉCOSSAIS (*Fr.*) A Scotch air.
AIR ITALIEN (*Fr.*) An Italian air.
AIRS DES BATELIERS VÉNÉTIENS (*Fr.*) Melodies sung by the Venetian *gondoliéri*, or boatmen.
AIRS TENDRES (*Fr. pl.*) Amatory airs, love songs.
AIR VARIÉ (*Fr.*) Air with variations: also, an air embellished and ornamented.
AIS (*Ger.*) The note A♯.
AIS-DUR (*Ger.*) The key of A♯ major. This key is not in use, being represented by B♭ major.
AIS-MOLL (*Ger.*) The key of A♯ minor. Not in use, being represented by B♭ minor.
AISÉ (*Fr.*) Glad, joyful; also. easy, facile, convenient.
AISÉMENT (*Fr.*) Easily, freely, readily.
AKKORD (*Ger.*) *See* ACCORD.
AKROMAT (*Ger.*) A musician, a singer.
AKROMATISCH (*Ger.*) *See* ACHROMATIC.

AKUSTIK (*Ger.*) *See* ACOUSTICS.

À L'ABANDON (*Fr.*) Without restraint; with passionate expression.

À LA CHASSE (*Fr.*) In the hunting style.

À LA FRANÇAISE (*Fr.*) In the French style.

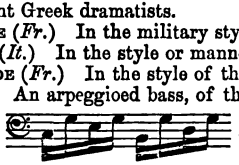
À LA GRECQUE (*Fr.*) Choruses introduced by the French at the termination of the acts of their dramas, in imitation of the ancient Greek dramatists.

À LA MILITAIRE (*Fr.*) In the military style, march style.

À LA POLÁCCA (*It.*) In the style or manner of a *Polácca.*

À LA SAVOYARDE (*Fr.*) In the style of the airs of Savoy.

ALBERTI BASS. An arpeggioed bass, of this particular kind,



and thus named because it was first used by Domenico Alberti.

AL FÍNE, E PÓI LA CÓDA (*It.*) After playing to the place where *Fine* is marked, then go on to the *Códa.*

À L'IMPROVISTE (*Fr.*) Extempore.

ALIQUOT-TONES. Accessory, or secondary sounds; harmonics; sympathetic sounds.

À L'ITALIÉNNE (*Fr.*) In the Italian style.

À LIVRE OUVERT (*Fr.*) *At the opening of the book*: at first sight.

AL
ALL'
ALLA
ALLE
AGLI
ALLO
} (*It.*) *To the*; in the style or manner of.

ALLA BRÉVE (*It.*) A species of common time marked 𝄵, or sometimes 𝄶, and used in church music; each bar containing the value of a *bréve*—equal to two semibreves, or four minims; the minims being played quickly, as if they were crotchets, or twice as fast as usual.

Modern composers often subdivide these bars into two parts, each part containing two minims; and this is called *alla cappélla* time, to distinguish it from the *alla bréve* time, from which it is derived.

There is some difference of opinion, among musicians, as to the correct use and meaning of *alla bréve* and *alla cappélla*, but this is the generally received one.

ALLA CÁCCIA (*It.*) In the style of hunting-music.

ALLA CÁMERA (*It.*) In the style of chamber-music.

ALLA CAPPÉLLA (*It.*) This term is generally applied to church music, containing two minims in a bar, and marked thus, ₵. It is derived from *alla bréve* time, the bar being subdivided. The minims are taken quickly, as if they were crotchets: *see* ALLA BRÉVE.

ALLA DIRÍTTA (*It.*) In direct ascending or descending intervals: proceeding diatonically.

ALLA FRANCÉSE } (*It.*) In the French style.
ALLA FRANZÉSE }

ALLA HANÁCCA. A kind of dance, resembling the Polonaise.

ALLA MÁDRE (*It.*) *To the Virgin Mary.* Hymns and sacred songs addressed to the Virgin Mary.

ALLA MÁRCIA (*It.*) In the style of a march.

ALLA MILITÁRE (*It.*) In the military style.

ALLA MODÉRNA (*It.*) In the modern style.

ALLA MORÉSCO (*It.*) In the Moorish style.

ALL' ANTÍCA (*It.*) In the ancient style.

ALLA PALESTRÍNA (*It.*) In the solemn ecclesiastical style, like that of Palestrina.

ALLA POLÁCCA (*It.*) In the time and style of a Polonaise, or Polish dance.

ALLA QUÍNTA (*It.*) In the fifth.

ALLARGÁNDO (*It.*) Enlarged, spread out, amplified: to be performed in a broad, bold style.

ALLARMÁRE (*It.*) To sound the alarm, to beat to arms.

ALLA ROVÉSCIO (*It.*) *See* AL ROVÉSCIO.

ALLA RÚSSE (*It.*) In the style of Russian national airs.

ALLA SCOZZÉSE (*It.*) In the Scotch style.

ALLA SICILIÁNA (*It.*) In the style of the dance music of the Sicilian peasants: *see* SICILIÁNO.

ALLA STRÉTTA (*It.*) In a close, compressed style, accelerating the time.

ALLA TEDÉSCA (*It.*) In the German style.

ALLA TÚRCA (*It.*) In the Turkish or Oriental style.

ALLA UNÍSSONO (*It.*) *See* ALL' UNÍSONO.

ALLA VENEZIÁNA (*It.*) In the Venetian style.
ALLA ZÍNGARA (*It.*) In the style of gipsy songs.
ALLA ZÓPPA (*It.*) In a constrained, halting, limping style: *see* SYNCOPATION.
ALLE (*Ger.*) All: *alle Instrumente*, all the instruments; the whole orchestra.
ALLEGRAMÉNTE (*It.*) / ALLÉGREMENT (*Fr.*) Gaily, joyfully, briskly, lively.
ALLÉGRESSE (*Fr.*) Joy, alacrity, gaiety.
ALLEGRETTÍNO (*It.*) A diminutive of *Allegrétto*, and rather slower.
ALLEGRÉTTO (*It.*) Rather light and cheerful, quicker than *Andánte*, but not so quick as *Allégro*.
ALLEGRÉTTO SCHERZÁNDO (*It.*) Lightly, cheerfully, in a playful and vivacious style.
ALLEGRÉZZA / ALLEGRÍA (*It.*) Joy, gladness, gaiety, cheerfulness, liveliness.
ALLEGRISSIMAMÉNTE (*It.*) Very joyfully, with great animation.
ALLEGRÍSSIMO (*It.*) Very joyful, much gaiety and animation.
ALLÉGRO (*Fr. & It.*) Lively, briskly, merry, cheerful: the opposite to the pathetic, in music.
ALLÉGRO AGITÁTO (*It.*) Quick, with agitation.
ALLÉGRO ASSÁI (*It.*) Very quick, and animated.
ALLÉGRO CÓMODO (*It.*) A convenient degree of rapidity.
ALLÉGRO CON BRÍO (*It.*) Quick, with brilliancy.
ALLÉGRO CON FUÓCO (*It.*) Quick, with fire and animation.
ALLÉGRO CON MÓTO (*It.*) Quick, with more than the usual degree of motion.
ALLÉGRO CON SPÍRITO (*It.*) Quick, with much spirit.
ALLÉGRO DI BRAVÚRA (*It.*) Quick, with brilliant and spirited execution.
ALLÉGRO DI MÓLTO (*It.*) Exceedingly quick and animated.
ALLÉGRO FURIÓSO (*It.*) Quick, with fury and impetuosity.
ALLÉGRO GIÚSTO (*It.*) Quick, with exactness; in a steady, precise time.
ALLÉGRO MA GRAZIÓSO (*It.*) Quick, but gracefully.
ALLÉGRO MA NON PRÉSTO (*It.*) Quick, but not so fast as *Présto*.
ALLÉGRO MA NON TÁNTO / ALLÉGRO MA NON TRÓPPO (*It.*) Quick, and lively, but not too rapid.
ALLÉGRO MODERÁTO (*It.*) Moderately quick.

ALLÉGRO MÓLTO (*It.*) Very quick and animated.

ALLÉGRO NON TÁNTO / ALLÉGRO NON TRÓPPO (*It.*) Quick, but not too fast.

ALLÉGRO RISOLÚTO (*It.*) Quick and vigorous, with decision.

ALLÉGRO VELÓCE (*It.*) Quick, with velocity.

ALLÉGRO VIVÁCE (*It.*) Quick, with vivacity; very lively and brisk.

ALLÉGRO VÍVO (*It.*) Quick, and lively.

ALLEIN (*Ger.*) Alone, single: *mit zarten Stimmen allein*, with delicate stops only.

ALLELÚIA (*It.*) / ALLELUJAH (*Eng.*) *Praise the Lord!* A song of thanksgiving.

ALLEMANDE (*Fr.*) A German air: also a slow dance or air in $\frac{2}{4}$ or $\frac{4}{4}$ time, peculiar to Germany and Switzerland.

ALLENTAMÉNTO / ALLENTÁTO (*It.*) Relaxation, lingering, giving way, slackening the time.

ALL' ESPAGNUÓLA (*It.*) In the style of Spanish music.

ALLIÉVO (*It.*) A scholar, a pupil.

ALL' IMPROVVÍSO / ALL' IMPROVVÍSTA (*It.*) Without previous study; extemporaneously.

ALL' INGLÉSE (*It.*) In the style of English music.

ALL' ITALIÁNA (*It.*) In the style of Italian music.

AL LÓCO (*It.*) In the right, or usual, place.

ALL' OTTÁVA (*It.*) *In the octave.* This is frequently met with in scores and orchestral parts, and means that one part must play an octave above, or below, another.

ALL' UNÍSONO (*It.*) *In unison*: a succession of unisons or octaves.

ALMAIN / ALMAN / ALMAND The name of an old slow dance, of a dignified character: *see* ALLEMANDE.

ALMANES (*pl.*) *See* ALMAN.

ALMA REDEMPTORIS (*Lat.*) A hymn to the Virgin.

ALLONGER (*Fr.*) *To lengthen*; to prolong, to develope.

ALLONGEZ L'ARCHET (*Fr.*) Lengthen, or prolong, the stroke of the bow, in violin music.

ALPENHORN (*Ger.*) The Alpine, or cow-horn.

AL PIACÉRE (*It.*) *At pleasure*: *see* À PIACÉRE.

AL PIÙ (*It.*) *The most.*

AL RIGÓRE DI TÉMPO / AL RIGÓRE DEL TÉMPO (*It.*) In very strict and rigorous time.

AL RIVÉRSO } (*It.*) Reverse, backward motion: *see* RIVÉRSO
AL ROVÉSCIO } and ROVÉSCIO.

AL SÉGNO (*It.*) *To the sign*: meaning that the performer must return to the sign 𝄋 in a previous part of the piece.

AL SÓLITO (*It.*) *As usual*: after the usual manner.

ALT (*It.*) *High.* This term is applied to the notes extending from G, above the fifth line of the treble stave, to the next F above, both inclusive.

ALT (*Ger.*) Counter-tenor, or alto.

ÁLTA (*It.*) *High*, or *higher*: *ottáva álta*, an octave higher; play the notes an octave above.

AL TEDÉSCO (*It.*) In the German style.

ALTERATIO (*Lat.*) } *Changed, altered*: it generally means
ALTERÁTO (*It.*) } augmented, or doubling the value of a
ALTÉRÉ (*Fr.*) } note, in counter-point.

ALTÉRATION (*Fr.*) } Alteration; change of a note.
ALTERÁZIO (*It.*) }

ALTERNAMÉNTE } (*It.*) *Alternating*; by turns, alternately.
ALTERNÁNDO }

ALTERNATIONS. Changes, or melodies, composed for bells.

ALTERNATÍVO (*It.*) *See* ALTERNAMÉNTE.

ALTGEIGE (*Ger.*) The viola, or tenor violin.

ALTIERAMÉNTE (*It.*) With grandeur, nobly, haughtily.

ALTÍSONO (*It.*) Sonorous.

ALTÍSSIMO (*It.*) *The highest*; extremely high or acute; applied to all the high treble notes, commencing from G on the fourth ledger line.

ALTIST (*Eng.*) } An alto singer; one who has an alto or
ALTÍSTA (*It.*) } counter-tenor voice.
ALTISTE (*Fr.*) }

ALTITONANS (*Lat.*) In the choral music of the sixteenth century this signified the *alto*, or highest part under the treble.

ÁLTO (*It.*) *High.* The highest male voice, sometimes called the counter-tenor. It also indicates the part for the viola, in instrumental music.

ÁLTO-BÁSSO (*It.*) An obsolete Venetian stringed instrument, played with some kind of bow.

ÁLTO-CLEF. The C clef, when placed upon the third line.

ÁLT' OTTÁVA (*It.*) The same notes, an octave higher.

ÁLTO-VIÓLA (*It.*) The viola, or tenor violin.

ÁLTRA (*It.*)
ÁLTRI (*It. pl.*) } Other, another; others.
ÁLTRO (*It.*)

ALTSÄNGER (*Ger.*) Counter-tenor singer, alto singer, alto
ALTSTIMME } voice or part.

ALTSCHLÜSSEL (*Ger.*) The alto-clef; the C clef on the third line.

ALTUS (*Lat.*) The alto, or counter-tenor.

ALTVIOLE (*Ger.*) The viola, or tenor violin.

ALTZEICHEN (*Ger.*) *See* ALTSCHLÜSSEL.

ALZAMÉNTO DI MÁNO (*It.*) Elevation of the hand, or up-beat, in conducting.

ALZÁNDO (*It.*) Raising, lifting up.

AMÁBILE (*It.*) Tender, graceful, gentle, amiable.

AMABILITÀ (*It.*) Gracefulness, gentleness, loveliness.

AMABILMÉNTE (*It.*) Gracefully, amiably.

AMARÉVOLE
AMARÉZZA } (*It.*) Bitterness, sadness, grief, affliction.

AMARISSIMAMÉNTE } (*It.*) Very bitterly; in a very mournful
AMARÍSSIMO } and afflicted style.

AMÁRO (*It.*) Bitterness, grief, affliction.

AMATEUR (*Fr.*) A non-professional lover and performer of music: *see* DILETTÁNTE.

AMBITUS (*Lat.*) Diapason: compass or range of sounds; also, the interval between deep and acute sounds.

AMBROSIAN CHANT. A series of sacred melodies or chants, collected and introduced into the Church by Ambrosius (St. Ambrose), Bishop of Milan, in the fourth century, and supposed to have been borrowed from the ancient Greek music: *see* GREGORIAN MODES.

AMBUBAJE (*Gr.*) The name of a society of strolling flute-players amongst the ancient Greeks.

AMBULANT (*Fr.*) Wandering; an itinerant musician.

ÂME (*Fr.*) The sound-post of a violin, viola, &c.

AMERICAN ORGAN. A variety of the harmonium, in which the arrangements for the production of the wind, and also of the *expression*, *tremolo* stops, &c., are different from the European harmoniums. The tone is sometimes produced by each reed being placed in a separate tube or very short pipe of soft wood.

À MÉZZA ÁRIA (*It.*) An air partaking of the style of recitative; between singing and speaking.

À MÉZZA VÓCE (*It.*) With half the power of the voice; in a subdued tone: the term is also applied to wind, and stringed, instruments.

A MOLL (*Ger.*) The key of A minor.

À MONOCORDE (*Fr.*) On one string only.

AMÓRE (*It.*) Affection, love, ardour, tenderness.

AMORÉVOLE, AMOREVOLMÉNTE (*It.*) Tenderly, lovingly, gently, affectionately.

À MORÉSCO (*It.*) In the Moorish style; in the style of a *Morésco*, or Moorish dance.

AMOROSAMÉNTE, AMORÓSO (*It.*) In a tender, gentle, and affectionate style.

AMPHIBRACH (*Gr.*) A musical foot, comprising one short, one long, and one short note or syllable, accented and marked thus, ⏑ — ⏑.

AMPHIMACER (*Gr.*) A musical foot, comprising one long, one short, and one long note or syllable, accented and marked thus, — ⏑ —.

AMPHION (*Gr.*) The most ancient Greek musician. He played upon the lyre.

AMPOLLOSAMÉNTE, AMPOLLÓSO (*It.*) Bombastically; in a pompous manner.

AMPOULÉ (*Fr.*) High-flown, bombastic: *un style ampoulé*, a high-flown, bombastic style.

AMUSEMENT (*Fr.*) A short and lively composition.

AMUSEMENTS (*Fr. pl.*) Short, entertaining compositions.

ANABASIS (*Gr.*) A succession of ascending sounds or tones.

ANACREONTIC. In the Bacchanalian, or drinking style.

ANAKAMPTOS (*Gr.*) A succession of descending sounds, or tones.

ANAKARA. The kettledrum.

ANAKARISTA. A tympanist, or kettledrum-player.

ANAKRUSIS. The up-stroke, in conducting, or beating time.

ANÁLISI (*It.*), ANALYSE (*Fr.*) An analysis.

ANAPEST (*Gr.*) A musical foot, containing two short notes, or syllables, and a long one, accented and marked ⏑ ⏑ —.

ANAPHORA (*Gr.*) The immediate repetition of a passage which has just been played.

ANARMONIA. Dissonance, false harmony.

ANCHE (*Fr.*) The reed, or mouth-piece, of the oboe, bassoon, clarinet, &c.: also, the various reed-stops in an organ.

ANCHER (*Fr.*) To put a reed to a musical instrument.

ANCIA (*It.*) *See* ANCHE.

ANCILLA (*Gr.*) Those shields, by the clang of which the ancient Greeks marked the measure of their music on festive occasions.

ANCÓRA (*It.*) Again, once more: also, yet, still, &c.

ANCÓR PIÙ MÓSSO (*It.*) Still more motion; a little quicker yet.

ANDACHT (*Ger.*) Devotion.

ANDÄCHTIG (*Ger.*) Devoutly; devotional.

ANDAMÉNTO (*It.*) A rather slow, stalking, movement: also, an episode, or accessory idea, in a fugue.

ANDÁNTE, ANDANTEMÉNTE (*It.*) Going easily, fluently, steadily moving on, advancing, without interruption.

ANDÁNTE AFFETTUÓSO (*It.*) Moving easily, with much pathos.

ANDÁNTE CANTÁBILE (*It.*) Moving easily, in a singing and melodious style.

ANDÁNTE CON MÓTO (*It.*) Moving easily, with motion, or agitation; rather lively.

ANDÁNTE GRAZIÓSO (*It.*) Moving easily, with a graceful expression.

ANDÁNTE MAESTÓSO (*It.*) Moving easily, with majesty.

ANDÁNTE MA NON TRÓPPO, E CON TRISTÉZZA (*It.*) Moving easily, but not too slow, and with pathos.

ANDÁNTE NON TRÓPPO (*It.*) Moving easily, not too slow.

ANDÁNTE PASTORÁLE (*It.*) Moving easily, in a pastoral style.

ANDANTÍNO (*It.*) A little slower than *Andánte*: *see* INO.

ANDANTÍNO SOSTENÚTO E SIMPLICEMÉNTE, IL CÁNTO UN PÓCO PIÙ FÓRTE (*It.*) Rather slowly, in a sustained and simple manner, with the melody a little louder than the other notes.

ANDÁR DIRÍTTO (*It.*) Go straight on.

ANDÁRE IN TÉMPO (*It.*) To go in time, to play or sing in time.

ANELANTEMÉNTE (*It.*) Ardently, anxiously.

ANELÁNZA, ANÉLITO (*It.*) Shortness of breath.

ANEMOCHORD. *See* ANIMO CORDE.

ANEMOMETER. A *wind-gauge*, or machine for 'weighing the wind' in an organ.

ANFANG (*Ger.*) The beginning, commencement, entrance.

ANFÄNGER (*Ger.*) A beginner.

ANFANGSGRÜNDE (*Ger.*) Rudiments, principles.

ANFANGSRITORNELL (*Ger.*) Introductory symphony to an air, &c.

ANFITEÁTRO (*It.*) An amphitheatre.

ANGEBEN (*Ger.*) To give a sound: *den Ton angeben*, to give out the tune.

ANGELICA (*Ger.*) } An organ stop: *see* VOIX CÉLESTES: also,
ANGÉLIQUE (*Fr.*) } an *Angelot*: see that word.

ANGELOT. An old instrument, somewhat resembling a lute.

ANGÉLUS (*Fr.*) Ave Maria; prayer time.

ANGENEHM (*Ger.*) Agreeable, pleasing, sweet: *mit angenehmen Registern*, with pleasing stops, in organ-playing.

ANGLAISE (*Fr.*) } An English air, or country dance.
ÁNGLICO (*It.*) }

ANGÓRE (*It.*) Passion, grief, anguish.

ANGOSCÉVOLE (*It.*) Dolorous, sorrowful.

ANGÓSCIA } (*It.*) Anxiety, sorrow, anguish.
ANGOSCIAMÉNTO }

ANGOSCIOSAMÉNTE (*It.*) Anxiously, sorrowfully, in a dolorous manner.

ANGOSCIOSÍSSIMAMÉNTE (*It.*) With extreme sorrow, and dolorous expression.

ANGOSCIÓSO (*It.*) Sorrowful, afflicted.

ANHALTENDE CADENZ (*Ger.*) A protracted cadence; an organ point; a pedal point.

ANHANG (*Ger.*) Appendix, postscript; a coda.

ÁNIMA (*It.*) Soul, feeling.

ANIMATIO (*Lat.*) Animation, spirit.

ANIMÁTO (*It.*) Animated; with life and animation.

ANIMAZIÓNE (*It.*) Animation.

ÁNIMO (*It.*) Spirit, courage, resolution, boldness.

ÁNIMO CORDE (*Lat.*) An instrument invented in 1789 by Joh. Jacob Schnell, of Paris, and which excited much admiration at the time. The tone is produced by wind passing over strings.

ANIMOSAMÉNTE (*It.*) Boldly, resolutely.

ANIMOSÍSSIMAMÉNTE } (*It.*) Exceedingly bold, and resolute.
ANIMOSÍSSIMO }
ANIMÓSO (*It.*) Lively, energetic, bold, with spirit.
ANKLANG (*Ger.*) Accord, harmony, tune.
ANKLINGELN (*Ger.*) To ring a bell, to tingle.
ANKLINGEN (*Ger.*) To accord in sound.
ANLAGE (*Ger.*) Plan, or outline, of a composition.
ANLAUFEN (*Ger.*) To swell, to increase in sound.
ANLEITUNG (*Ger.*) An introduction, preface.
ÂNONNER (*Fr.*) Hesitating, stammering, want of confidence and decision; to blunder.
ANPFEIFEN (*Ger.*) To whistle at; to hiss at.
ANSATZ (*Ger.*) Mouth-piece of a wind-instrument.
ANSCHLAG (*Ger.*) The percussion of a discord; the striking of a chord or key; the touch, in pianoforte-playing.
ANSINGEN (*Ger.*) To celebrate in song; to welcome with a song.
ANSPIELEN (*Ger.*) To play first.
ANSPRACHE (*Ger.*) Intonation, sound, tone.
ANSPRECHEN (*Ger.*) To sound; to give, or emit, a sound.
ANSTIMMEN (*Ger.*) To intone, to sing, to give a sound.
ANSTIMMUNG (*Ger.*) Intonation, singing, sounding.
ANTECEDENT (*Lat.*) The subject of a fugue, or of a point of imitation.
ANTANZEN (*Ger.*) To begin to dance.
ANTHEM. A sacred vocal composition, the words of which are generally selected from the Bible, and the accompaniment is usually for the organ.
ANTHEMA. An ancient Greek dance.
ANTHOLOGIE (*Gr.*) A collection of choice pieces.
ANTHOLOGIUM (*Gr.*) *See* ANTIPHONARIUM.
ANTHROPOGLOSSA (*Gr.*) The *vox humana*, an organ stop, somewhat resembling the human voice.
ANTI-BACCHUS. A musical foot comprising two accented long notes or syllables, and a short or unaccented one, marked thus, — — ⏑.
ANTÍCA (*It.*) Ancient.
ANTICIPAMÉNTO (*It.*) Anticipation.
ANTICIPATION. Sounding a note, or a chord, before its natural and expected place.
ANTICIPAZIÓNE (*It.*) *See* ANTICIPATION.

ANTÍCO (*It.*) Ancient.
ANTIENNE (*Fr.*) An anthem.
ANTÍFONA (*It.*) An anthem; an antiphone.
ANTIFONÁRIO (*It.*) A book of anthems; an anthem-singer.
ANTIPHON. Alternate singing.
ANTIPHONAIRE (*Fr.*) A book of anthems, responses, &c.
ANTIPHONARIUM (*Gr.*) The collection of *Antiphons* used in the Roman Catholic service, sung alternately by the priest and congregation.
ANTIPHONARY. Book of anthems, responses, &c.
ANTIPHONE (*Gr.*) The response made by one part of the choir to another, or by the congregation to the priest. A part of the Roman Catholic musical service: also, singing alternately.
ANTIPHONIE (*Gr.*) Antiphony; originally a species of sacred composition consisting of *octaves* and *fifteenths*; but the name was afterwards applied to hymns and anthems, which were sung responsively: *see* ANTIPHONE.
ANTIPHONIER (*Fr.*) A book of anthems.
ANTIPHONIZING. Singing in octaves, in the ancient Greek music.
ANTIPHONON (*Gr.*) In ancient Greek music it meant, accompaniment in the octave.
ANTIPHONS (*Gr. pl.*) *See* ANTIPHONE.
ANTIPHONY. *See* ANTIPHONE *and* ANTIPHONIE.
ANTISTROPHE. In an ode sung in parts, this is the second stanza of every three.
ANTITHESIS. In fugues this term is applied to the *answer*; and it generally signifies *contrast*.
ANWACHSEND (*Ger.*) Swelling: *see* CRESCÉNDO.
APÉRTO (*It.*) *Open*: in pianoforte music this word means that the *damper pedal* is to be pressed down.
APERTUS (*Lat.*) *Open*: as, open canon, open diapason.
APFELREGAL (*Ger.*) *Apple-register*: a reed stop in old organs, now obsolete. It was of 8 or 4 feet tone: the body of the pipe (the longest of which did not exceed 4 inches) had at the top a round hollow knob, with little holes to let out the wind.
APHONIE (*Fr.*) Aphony, want of voice.
À PIACÉRE / À PIACIMÉNTO (*It.*) *At pleasure*: the time and expression are left to the pleasure of the performer, or a *cadenza* may be introduced.

À PLOMB (*Fr.*) *Firm*: with exactness as to time.

APNŒA (*Gr.*) / APNÉA (*It.*) Want of breath, weakness of lungs.

À PÓCO (*It.*) By degrees, by little, gradually.

À PÓCO À PÓCO (*It.*) By little and little.

À PÓCO PIÙ LÉNTO (*It.*) A little more slowly.

À PÓCO PIÙ MÓSSO (*It.*) A little quicker.

APOLLO. The Greek god of music, inventor of the lyre.

APOLLO-LYRA. An obsolete instrument, in shape like a lyre or small harp, 12 inches high, 6 inches broad, with 12 keys: it was played with a brass mouth-piece, like a horn.

APOLLONICON. A large organ, with six sets of keys, which may be played upon simultaneously by six performers. It also has immense self-acting cylinders or barrels, which bring the whole power of the instrument into operation, producing the most extraordinary effects, the tone resembling that of a full orchestra. Invented in 1828 by Flight and Robson.

APOTOME (*Gr.*) The larger half of a whole tone.

APPASSIONAMÉNTO / APPASSIONATAMÉNTE / APPASSIONÁTO (*It.*) Passionately, with great emotion, and intensity of feeling.

APPENÁTO (*It.*) Grieved, afflicted: an expression of suffering and melancholy.

APPLAUDISSEMENT (*Fr.*) / APPLAÚSO (*It.*) Applause.

APPLICATUR (*Ger.*) The art of fingering.

APPOGGIÁNDO / APPOGGIÁTO (*It.*) Leaning, held on, drawn out, dwelt upon.

APPOGGIATÚRA (*It.*) *Leaning note*, grace note, beat, note of embellishment.

APPRESTÁRE (*It.*) To prepare, or make playable.

À PREMIÈRE VUE (*Fr.*) / À PRÍMA VÍSTA (*It.*) At first sight.

À PÚNTA D'ÁRCO (*It.*) With the point of the bow.

À PÚNTO (*It.*) Punctually, correctly, exactly.

À QUATRE MAINS (*Fr.*) / À QUÁTTRO MÁNI (*It.*) For four hands: a pianoforte duet.

À QUÁTTRO, *or*, A 4 (*It.*) For four voices or instruments; a quartet.

À QUÁTTRO PARTI (*It.*) In four parts.

À QUATRE VOIX (*Fr.*) } For four voices.
À QUÁTTRO VÓCI. (*It.*) }
À QUATRE SEULS (*Fr.*) } For four solo voices, or instruments
À QUÁTTRO SÓLI (*It.*) } alone.
ARBÍTRIO (*It.*) Will, pleasure.
ARCÁTO (*It.*) *Bowed*: played with the bow.
ARCHEGGIAMÉNTO (*It.*) The management of the bow, in playing the violin, &c.
ARCHET (*Fr.*) The bow, of a violin, &c.
ARCHÉTTO } (*It.*) A little bow.
ARCHICÉLLO }
ARCHILUTH (*Fr.*) } *See* ARCH-LUTE.
ARCILIÚTO (*It.*) }
ARCHIVIOLE (*Fr.*) The celestina.
ARCH-LUTE. A theorbo, or lute, with two nuts, and sets of strings, one set for the bass. The strings of the theorbo were single; but in the arch-lute the bass strings were doubled with an octave, and the small strings with an unison.
ÁRCO (*It.*) The bow: *árco*, or *coll' árco*, in violin music, means that the notes are to be played with the bow, and not *Pizzicáto*.
ARDÉNTE (*Fr. & It.*) Glowing, fiery, vehement, ardent.
ARDENTEMÉNTE (*It.*) Ardently, vehemently.
ARDENTÍSSIMO (*It.*) Very ardently and vehemently.
ARDITAMÉNTE (*It.*) Boldly, energetically, with ardour.
ARDITÉZZA (*It.*) Boldness.
ARDÍTO (*It.*) Bold, with energy.
ARETINIAN SYLLABLES. The syllables *ut*, *re*, *mi*, *fa*, *sol*, *la*, introduced by Guido d'Arezzo, to solfa his system of hexachords, or scales of six notes.
ÁRIA (*It.*) An air, tune, song; a piece of music for a single voice, with or without instrumental accompaniment: *see* AIR.
ÁRIA BÚFFA (*It.*) A comic, or humorous air.
ÁRIA CANTÁBILE (*It.*) An air in a graceful, melodious, and flowing, style.
ÁRIA CONCERTÁTA (*It.*) An air with elaborate orchestral accompaniments in a *Concertánte* style: *see* CONCERTÁNTE.
ÁRIA D' ABILITÀ (*It.*) An air of difficult execution, requiring skill and ability in the performer.

ÁRIA DI BRAVÚRA (*It.*) A florid air, requiring great freedom of execution.

ÁRIA DI CANTÁBILE (*It.*) *See* ÁRIA CANTÁBILE.

ÁRIA FUGÁTA (*It.*) An air, the accompaniments of which are written in the fugue style.

ÁRIA PARLÁNTE (*It.*) An air in the declamatory style; much the same as recitative.

ÁRIA TEDÉSCA (*It.*) An air in the German style.

ÁRIE AGGIÚNTE (*It. pl.*) Airs added to, or introduced into any opera, or other large work.

ARIÉTTA (*It.*) } A short air, or melody.
ARIETTE (*Fr.*) }

ARIÉTTA ALLA VENEZIÁNA (*It.*) A short air, in the style of the Venetian Barcarolles.

ARIETTINA (*It.*) A short air, or melody.

ARIGOT (*Fr.*) A fife.

ARION. An ancient harp-player and poet of Greece, who lived 616 B.C.

ARIÓSE CANTÁTE (*It. pl.*) Airs in a style between melody and recitative, and with frequent changes in their time, manner, and humour.

ARIÓSO (*It.*) Melodious, vocal; a short piece in the style of an air, but less regular and symmetrical in its construction: *see* AIR.

ARMER LA CLEF (*Fr.*) The signature; or, the sharps or flats placed immediately after the clef.

ARMONEGGIÁRE (*It.*) To sound in harmony.

ARMONÍA (*It.*) Harmony, concord.

ARMONIÁLE (*It.*) Harmonious, musical.

ARMONIÁTO (*It.*) Harmonised.

ARMÓNICA (*It.*) The earliest form of the accordion: also, a musical instrument the sounds of which are produced from glass.

ARMÓNICO (*It.*) Harmonious.

ARMONIOSAMÉNTE (*It.*) Harmoniously.

ARMONIÓSO (*It.*) Harmonious.

ARMONÍSTA (*It.*) One who understands harmony.

ARMONIZZÁNTE (*It.*) That is harmonious, musical.

ARMONIZZÁRE (*It.*) To make harmony; to harmonise.

ARPA } (*It.*) The harp.
ARPE }

Arpa dóppia (*It.*) The double-action harp: formerly it meant, a harp with two strings to each note.

Arpanétta / **Arpinélla** (*It.*) A small harp, or lute.

Arpége (*Fr.*) *See* **Arpeggio.**

Arpeggiándo / **Arpeggiáto** (*It.*) *Harping*; harp-music: chords, or harmonies, played *Arpéggio*, in imitation of the harp.

Arpeggiáre (*It.*) To play upon the harp.

Arpeggiaménto / **Arpeggiatúra** / **Arpéggio** (*It.*) Playing the notes of a chord quickly, one after another, in imitation of a harp.

Arpicórdo (*It.*) A harpsichord.

Arranger (*Fr.*) / **Arrangiren** (*Ger.*) To arrange music for particular voices or instruments; also, to arrange orchestral music for the pianoforte, &c.

Ars canendi (*Lat.*) The art of singing with truth, judgment, and taste.

Arsis (*Gr.*) The up-stroke, or elevation of the hand, in beating time.

Ars musica (*Lat.*) Art and science of music.

Art (*Ger.*) Species, kind, mode.

Art de l'archet (*Fr.*) The art of bowing.

Articoláre (*It.*) To pronounce the words distinctly, in vocal music; to articulate each note clearly.

Articoláto (*It.*) Articulated, plain, distinct; clearly enunciated.

Articolazióne (*It.*) Articulate and distinct pronunciation.

Articuler (*Fr.*) *See* **Articoláre.**

Artísta (*It.*) / **Artiste** (*Fr.*) An *artist*: this term is only applied, musically, to singers, performers, or composers, of the highest class.

As (*Ger.*) The note A♭.

As dur (*Ger.*) The key of A♭ major.

As moll (*Ger.*) The key of A♭ minor.

Asperges me (*Lat.*) The opening of the Mass.

Aspiráre (*It.*) To breathe loudly, a fault in singing.

Asprézza (*It.*) Roughness, coarseness, harshness.

Assái (*It.*) Very, more, extremely: *Adágio assái*, very slow; *Allégro assái*, very quick.

Assái più (*It.*) Much more.

ASSEMBLAGE (*Fr.*) Double-tongueing, on the flute; rapid passages executed on wind-instruments.
ASSEZ (*Fr.*) Enough, sufficiently.
ASSEZ LENT (*Fr.*) Rather slowly.
ASSOLÚTO (*It.*) Absolute, free, not slurred or bound.
ASSONÁNTE (*It.*) Consonant, harmonious.
ASSONANZ (*Ger.*) / ASSONÁNZA (*It.*) Similarity, or consonance of tone.
À SÚO ARBÍTRIO / À SÚO BÉNE PLÁCITO / A SÚO CÓMODO (*It.*) At pleasure, at will, according to inclination or convenience; synonymous with *ad libitum*, the time, &c., being left to the will of the performer.
À SÚO LUÓGO (*It.*) Synonymous with *Loco.*
ASYMPHONIE (*Gr. & Ger.*) Dissonance.
À TABLE SEC / À TABLE SÈCHE (*Fr.*) The practice of vocal exercises, unaccompanied by an instrument.
À TÉMPO / À TEM. (*It.*) *In time.* After some short alteration in the time, this denotes that the first, or previous time, must be resumed.
À TÉMPO CÓMODO (*It.*) In a convenient time; an easy, moderate time.
À TÉMPO DI GAVÓTTA (*It.*) In the time of a Gavot; moderately quick.
À TÉMPO GIÚSTO (*It.*) In just, exact, strict, equal time.
À TÉMPO ORDINÁRIO (*It.*) In a moderate, or ordinary time.
À TÉMPO RUBÁTO (*It.*) *See* TÉMPO RUBÁTO.
ATHEM (*Ger.*) Breath, breathing, respiration.
ATHEMZUG (*Ger.*) Act of respiration, breathing.
ATABAL. A kind of tabour used by the Moors.
À TRE, *or*, À 3 (*It.*) For three voices, or instruments; a *Trio*, or *Terzétto.*
À TRE CÓRDE (*It.*) For three strings; with the three strings
À TRE MÁNI (*It.*) For three hands.
À TRE PÁRTI (*It.*) In three parts.
À TRE VÓCI (*It.*) For three voices.
À TROIS, *or*, À 3 (*Fr.*) For three voices, or instruments.
À TROIS MAINS (*Fr.*) For three hands.
À TROIS PARTIES (*Fr.*) In three parts.
À TROIS VOIX (*Fr.*) For three voices.
ATTÁCCA / ATTÁCCA SÚBITO (*It.*) Attack, or begin the next movement immediately.

ATTACCÁRE (*It.*) } To attack, or commence, the performance.
ATTAQUER (*Fr.*) }

ATTACCÁTO SÚBITO (*It.*) To be commenced immediately.

ATTASTÁRE (*It.*) To touch, to strike.

ATTENDANT KEYS. Those scales having most sounds in common with the scale of any given key; that is, having one sharp or flat more or less. In C major the attendant keys are, its relative minor A; the dominant G and its relative minor E; the sub-dominant F and its relative minor D.

In A minor the attendant keys are, the relative major C; the dominant E and its relative major G; the sub-dominant D and its relative major F.

ÁTTO (*It.*) An act of an opera.

ÁTTO PRÍMO (*It.*) The first act.

ATTÓRE (*It.*) An actor or singer in an opera.

ATTÓRI (*It. pl.*) The principal actors or singers in an opera.

ATTO SECÓNDO (*It.*) The second act.

ATTRÍCE (*It.*) An actress or singer in an opera.

AUBADE (*Fr.*) Morning music, morning concert in the open air.

AUDÁCE (*It.*) Bold, audacious.

AUF (*Ger.*) On, upon, in, at, &c.: *auf dem Claviere spielen*, to play upon the harpsichord.

AUF DEM OBERWERK (*Ger.*) Upon the *Upper-work*, or highest row of keys, in organ-playing.

AUFGEWECKT (*Ger.*) Brisk, lively, sprightly, cheerful.

AUFGEWECKTHEIT (*Ger.*) Liveliness, sprightliness.

AUFHALTEN (*Ger.*) To stop, to keep back, to retard.

AUFHALTUNG (*Ger.*) *Keeping back*; a suspension, a retardation.

AUFLAGE (*Ger.*) Edition: met with in German titles.

AUFLÖSUNG (*Ger.*) The resolution of a discord.

AUFPFEIFEN (*Ger.*) To play upon a pipe, fife, or flute.

AUFS (*Ger.*) To the, on the: *Vorspiel aufs Kyrie*, prelude to the Kyrie.

AUFSCHLAG (*Ger.*) *Up-beat*: the unaccented part of a bar.

AUFSINGEN (*Ger.*) To sing to, to awake by singing.

AUFSPIELEN (*Ger.*) To play upon, to strike up.

AUFSTEIGENDE TONARTE (*Ger. pl.*) Ascending scales, or modes.

AUFSTRICH (*Ger.*) An up-bow.
AUFTAKT (*Ger.*) *See* AUFSCHLAG.
AUGMENTATIO (*Lat.*) *See* AUGMENTATION.
AUGMENTATION. In counterpoint this signifies that the subject or melody is imitated in notes of greater length, or double the original value.
AUGMENTÉ (*Fr.*) Augmented.
AUGMENTED INTERVALS. Those which include a semitone more than major, or perfect intervals; as, a perfect 5th, seven semitones; augmented 5th, eight semitones.
AUGUMENTAZIÓNE } (*It.*) Augmentation.
AUGUMÉNTO }
AULETES (*Gr.*) A flute-player.
AULOS (*Gr.*) The ancient flute.
AUMENTAZIÓNE (*It.*) Augmentation.
A ÚNA CÓRDA (*It.*) On one string.
AUS (*Ger.*) From, out of.
AUSARBEITUNG (*Ger.*) The last finish, or elaboration, of a composition.
AUSBLASEN (*Ger.*) To blow, or sound out, or about; to publish by sound of trumpet.
AUSDEHNUNG (*Ger.*) Expansion, extension, development.
AUSDRUCK (*Ger.*) Expression.
AUSFÜHRUNG (*Ger.*) Performance.
AUSFÜLLUNG (*Ger.*) The filling up, the middle parts.
AUSGABE (*Ger.*) Edition.
AUSGANG (*Ger.*) Going out, exit; conclusion, end.
AUSHALTEN (*Ger.*) To hold on, or sustain, a note.
AUSHALTUNG (*Ger.*) Sustaining a note.
AUSHALTUNGSZEICHEN (*Ger.*) A pause, 𝄐.
AUSLAUTEN (*Ger.*) To emit a sound.
AUSSINGEN (*Ger.*) To sing to the end, to cease singing.
AUSTROMMELN (*Ger.*) To drum about, or out, to publish by the drum.
AUSTROMPETEN (*Ger.*) To trumpet, to publish by sound of trumpet.
AUSWEICHUNG (*Ger.*) A momentary, or transient change of key, or modulation.

AUTÉNTICO (*It.*) *Authentic*, in opposition to *Plagal*.

AUTHENTIC. Those *church modes* were thus called, where the melody was confined within the limits of the tonic, or final, and its octave: *see* GREGORIAN MODES.

AUTHENTIC CADENCE. The old name for a perfect cadence.

AUTHENTIQUE (*Fr.*) Authentic.

AUTÓRE (*It.*) Composer, author.

AUXILIARY NOTES. Those standing on the next degree above, or below, an essential note; the harmony remaining stationary, and not moving from one essential note to another.

AUXILIARY SCALES. This name is sometimes given to the scales of the Relative, or Attendant, keys.

AVE (*Lat.*) Hail!

AVEC DOULEUR (*Fr.*) With an expression of grief and tenderness.

AVEC GOÛT (*Fr.*) With taste, with expression and style.

AVEC GRANDE EXPRESSION (*Fr.*) With great expression.

AVEC LENTEUR (*Fr.*) With slowness; lingering.

AVEC LIAISON (*Fr.*) With smoothness.

AVEC LES PIEDS (*Fr.*) With the feet, in organ-playing.

AVE MARIA (*Lat.*) *Hail Mary!* the first words of a hymn, or prayer, to the Virgin Mary.

AVEMMARÍA (*It.*) A short prayer, or hymn, to the Virgin Mary. The term is also applied to the tolling of a bell, at break of day, at noon, and at the dusk of the evening, which, in Roman Catholic countries, calls to prayer.

AVÉNA (*It.*) Reed, pipe.

A VICÉNDA (*It.*) Alternately, by turns.

A VÍSTA (*It.*) At sight.

A VÓCE SÓLA (*It.*) For one voice alone.

A VOLONTÉ (*Fr.*) At will, at pleasure.

A VUE (*Fr.*) At sight.

AZIÓNE SÁCRA (*It.*) A sacred musical drama; a species of oratorio.

B

B, called also in France and Italy *Si*, and by the Germans *H*, the seventh note of the modern scale of C. The Germans use the letter B to indicate *B-flat*.

BAAZAS (*Fr.*) A sort of guitar.

BACCHIA. A Kamschatka dance, in $\frac{2}{4}$ time.

BACCHIUS (*Gr.*) A musical foot, consisting of one short, unaccented, and two long, accented notes or syllables, marked ◡ — —.

BACCHUSLIED (*Ger.*) A Bacchanalian song.

BACCIOCÓLO (*It.*) A musical instrument common in some parts of Tuscany.

BACHELOR OF MUSIC. The first musical degree taken at our universities.

BADINAGE (*Fr.*) Playfulness, sportiveness: *avec badinage*, playfully, in a sportive style.

BAGATELLE (*Fr.*) Trifle, toy; a short, easy piece of music.

BAGPIPES. An ancient wind-instrument, consisting of a *bag* and two or three pipes, one of which is a *drone*, producing always the same sound, which serves as a perpetual bass for every tune. It appears to have been in general use not only in England, Wales, Scotland, and Ireland, but also, in different forms, in many European countries. The Irish had formerly two kinds: a large one for war purposes, and a smaller one for peace. In the excavations of Tarsus there was found a representation of a pair of bagpipes, which must have been delineated at least two centuries before the Christian era: *see also* CORNAMÚSA.

BAGUETTES (*Fr.*) Drumsticks.

BAISSER (*Fr.*) To lower, or flatten the pitch, or tone; to decrease or diminish the sound.

BAJÓN (*Sp.*) The bassoon: *see also* BAXÓN.

BALALAIKA. A Russian instrument, resembling a lute.

BALANCÉ (*Fr.*) A step or figure in dancing.

BALANCEMENT (*Fr.*) Quivering motion: *see* TRÉMOLO.

BALCKEN (*Ger.*) The bass-bar placed under the fourth string in a violin, &c.

BALDAMÉNTE (*It.*) Boldly.

BALDÁNZA, BALDÉZZA (*It.*) Audacity, boldness.

BALGENTRETER, BÄLGETRETER (*Ger.*) The bellows-treader, in old German organs.

BALKEN (*Ger.*) *See* BALCKEN.

BALLÁBILE (*It.*) In the style of a dance.

BALLAD. A popular song. In the fourteenth century this was a romantic or historical poem, such as 'Chevy Chase,' set to music; or a short, familiar song, embodying some story or legend, and consisting of a few verses sung to the same tune. In the sixteenth century the term *Ballad*, *Ballet*, or *Ballette*, was applied to a light kind of music sung to a ditty, and also danced to. This latter term *Ballette*, or *Ballet*, also meant a light air for several voices, with a *fa la* burden. The word *Ballad* now means any unvaried, simple song, each verse being sung to the same tune.

BALLADE (*Ger.*), BALLÁTA (*It.*) A dance; dancing: also, a *Ballad*: see that word.

BALLÁRE (*It.*) To dance.

BALLATÉLLA, BALLATÉTTA, BALLATÍNA (*It.*) A short *Ballàta*: see that word.

BALLATÓRE (*It.*) A dancer, a male dancer.

BALLATRÍCE (*It.*) A female dancer.

BALLEMATIA, BALLISTIA Songs or melodies in the dance style.

BALLERÍNA (*It.*) A dancing-mistress, a female dancer.

BALLERÍNO (*It.*) A dancing-master, a male dancer.

BALLET, BALLETTE In old times this name was given to a song, or ditty, the tune of which was also used for dancing: *see also* BALLAD.

BALLET (*Fr.*), BALLÉTTO (*It.*) A dramatic representation of some fable, or story, by means of dances, with action; and in the seventeenth century this was intermixed with speaking in recitative. In the sixteenth century the name was also applied to a lively species of part-song, in the madrigal style, for several voices, with a *fa la* burden.

BALLET-MASTER. The artist who superintends the rehearsals

and performance of the *Ballet*, and who is frequently the author of the fable and its details.

BÁLLI (*It. pl.*) Dances.

BÁLLI DELLA STÍRIA (*It. pl.*) Styrian dances resembling waltzes.

BÁLLI INGLÉSI (*It. pl.*) English country dances.

BÁLLI UNGARÉSI (*It. pl.*) Hungarian dances, in $\frac{2}{4}$ time, generally syncopated, or accented on the weak part of the bar.

BÁLLO (*It.*) A dance, a dance tune: *da bállo*, in the style of a dance.

BALLÓNCHIO (*It.*) An Italian country dance; the dance of the Italian peasants.

BALLONZÁRE (*It.*) To dance artistically.

BAND. A number of instrumental performers assembled for the purpose of playing in concert.

BÁNDA (*It.*) A band.

BANDOER. *See* BANDÓRE.

BANDÓRA } (*It.*) A kind of lute, or cither, with twelve strings
BANDÓRE } of steel wire.

BANDURRÍA (*Sp.*) A species of the Spanish guitar.

BANJO. A species of guitar, used by the negroes.

BÄNKELSÄNGER (*Ger.*) A ballad singer.

BAR. Lines drawn down or across the stave, to divide the music into equal portions: the term *bar* is also applied to the music included between two of these lines.

BARBITON. A name formerly applied to the viol and the violin.

BARCARÓLA (*It.*) } A song or air, with a kind of undulating
BARCAROLLE (*Fr.*) } effect, sung by the Venetian *gondoliéri*, or boatmen.

BARD. An old name for a poet-musician. Amongst the ancient Celtic tribes, the bard was a person of great importance and high consideration.

BÁRDÁHI. The Hindoo name for a bard.

BARDÓNE (*It.*) *See* BOURDON.

BAREM. A stopped register, of soft 8 or 16 feet tone, in German organs.

BARI-BASSO. The deeper sort of barytone voice.

BARIOLAGE (*Fr.*) A passage for the violin, &c., in which the open strings are more especially used.

Bari-tenor. The deeper sort of tenor voice.

Bariton-clef. The F clef, placed upon the third line: now obsolete.

Bariton (*Fr.*)
Barítono (*It.*)
Barytone (*Eng.*)
— The barytone voice, or higher bass; intermediate, with respect to pitch, between the bass and the tenor voice. Also, a species of *Viola da gamba*, which had seven catgut strings, and also several strings of wire, and nine frets upon the finger-board, to mark the semitones. It is now obsolete.

Barócco (*It.*)
Baroque (*Fr.*)
— Strange, odd, eccentric music, in which the harmony is confused, and abounding in discords.

Bärpfeife (*Ger.*) *Bear-pipe*: an obsolete reed stop of soft intonation, and 16 or 8 feet tone. The name is also given to an 8 feet stop of pleasant tone, belonging to the flue-work.

Barquarde (*Fr.*) An obsolete term for **Barcarolle.**

Barrage (*Fr.*) In guitar-playing: *see* **Barré.**

Barre (*Fr.*) A bar, in music.

Barré (*Fr.*) In guitar-playing, a temporary nut or *fret*, formed by placing the fore-finger of the left hand across two, three, or four strings.

Barre de luth (*Fr.*) The bridge of the lute.

Barre de mesure (*Fr.*) A bar-line.

Barre de répétition (*Fr.*) A dotted double bar: also, a thick line used as an abbreviation, to mark the repetition of a group of notes.

Barrel-organ. An organ, the tones of which are produced by the revolution of a cylinder; and the tunes, by the disposition of the pins and staples with which the cylinder is studded.

Barrure (*Fr.*) The bar of a lute, &c.

Baryphonus. A man with a very deep, or very coarse voice.

Baryton (*Fr.*) A kind of bass-viol, now obsolete.

Bas-dessus (*Fr.*) The mezzo-soprano, or second treble.

Base
Bass
— The lowest, or deepest, male voice; the lowest part in a musical composition.

Basílica (*It.*) A cathedral.

BÁSSA (*It.*) Low, down, deep: 8va *bássa*, play the notes an octave lower.

BASSANELLO (*Fr.*) An obsolete musical instrument, now unknown.

BÁSSA OTTÁVA *or* 8VA BÁSSA (*It.*) The passage is to be played an octave lower than written.

BASSE (*Fr.*) The bass part.

BASSE CHANTANTE (*Fr.*) The vocal bass.

BASSE-CHIFFRE (*Fr.*) The figured bass.

BASSE-CLEF (*Fr.*) The bass, or F clef, placed upon the fourth line.

BASSE CONTINUE (*Fr.*) The continued bass, the figured bass, the thorough bass.

BASSE CONTRAINTE (*Fr.*) The constrained, or ground bass.

BASSE-CONTRE (*Fr.*) The double-bass: also, the deep bass voice, called by the Italians *básso profóndo*.

BASSE DE CRÉMONA, BASSE DE HAUTBOIS (*Fr.*) Old names for the *fagótto*, or bassoon.

BASSE D'HARMONIE (*Fr.*) The *túba*, or ophicleide, a large brass instrument used in military bands, and full orchestras, for playing the bass part.

BASSE DE VIOLE (*Fr.*) Bass-viol:—the old name of the *viol da gámba*.

BASSE DE VIOLON (*Fr.*) The double-bass, or *cóntra básso*.

BASSE DOUBLE (*Fr.*) The largest kind of double-bass.

BASSE FIGURÉE (*Fr.*) The figured bass.

BASSE FONDAMENTALE (*Fr.*) The fundamental bass.

BASSE TAILLE (*Fr.*) Barytone voice; low tenor voice.

BASSET-HORN. A long clarinet with a brass bell (like that of the French horn) at the end of it; the scale is extensive, and intermediate between those of the clarinet and the bassoon. The tone is of a melancholy character, somewhat resembling that of the *córno inglése*: *see* CÓRNO DI BASSÉTTO.

BASSÉTTO (*It.*) An obsolete instrument with four strings: also, the little bass: also, a 4 feet reed organ stop of bright tone: *see* CLARION.

BASS-FLÖTE (*Ger.*), BASS-FLUTE (*Eng.*) Courtal, an old instrument of the bassoon species: also, the name of an organ stop, of 8 feet tone, on the pedal.

BASS-GEIGE (*Ger.*) Bass-viol, violoncello.

BÁSSO (*It.*) The bass part: also, a bass singer: also, the double bass.

BÁSSO-BÚFFO (*It.*) The principal bass singer in a comic opera.

BÁSSO CANTÁNTE (*It.*) The vocal bass part: also, the principal bass singer in an opera.

BÁSSO CONCERTÁNTE (*It.*) The principal bass: those lighter and more delicate parts which are performed only by the principal violoncello, or bassoon.

BÁSSO CONTÍNUO (*It.*) The continued bass: a bass, in old music, with figures, to indicate the harmony.

BÁSSO FIGURÁTO (*It.*) The figured bass, a bass with figures to indicate the harmony.

BÁSSO FONDAMENTÁLE (*It.*) The fundamental bass.

BASSON (*Fr. & Ger.*) The bassoon.

BASSON-QUINTE (*Fr.*) A small bassoon, of the same compass as the ordinary bassoon, but the sounds produced are a *fifth* higher.

BÁSSO NUMERÁTO (*It.*) The figured bass.

BASSOON. A wind-instrument of wood, of the double reed species, forming the natural tenor and bass of the hautboy, indispensable in a full orchestra, but not so agreeable as a solo instrument. The lower tones are strong and rough, the middle tones very rich and sonorous. Also, an organ reed stop, of a soft and slightly nasal tone, of 8 feet on the manual and 16 feet on the pedal.

BÁSSO OSTINÁTO (*It.*) A *ground*-bass, which see.

BÁSSO RIPIÉNO (*It.*) A bass part, only intended to be played in the full, or *tútti* passages.

BÁSSO RIVOLTÁTO (*It.*) An inverted bass.

BASS-PFEIFE (*Ger.*) Bass-pipe; bassoon.

BASS-POSAUNE (*Ger.*) Sackbut, bass trombone.

BASS-SAITE (*Ger.*) Bass-string.

BASS-SCHLÜSSEL (*Ger.*) Bass clef.

BASS-STIMME (*Ger.*) Bass voice; bass part.

BASS-TUBA (*Lat.*) *See* TUBA.

BASS-VIOL. An old name for the *viol da gámba*: now often given to the violoncello.

BASS-ZEICHEN (*Ger.*) Bass-clef.

BÁSTA (*Ger. & It.*) } Enough: sufficient: stop.
BASTÁNTE (*It.*) }

BATÓCCHIO } (*It.*) The clapper of a bell.
BATTÁGLIO }

BÂTON DE MESURE (*Fr.*) The stick, or rod, used by a conductor to beat the time.

BATTEMENT (*Fr.*) An old term: *see* BATTIMÉNTO.

BÁTTERE (*It.*) The down-stroke, in beating time.

BATTERIE (*Fr.*) A roll of the military drum: also, a particular way of playing on the guitar, by striking the strings with the fingers of the right hand, instead of pulling them.

BATTIMÉNTO (*It.*) An old name for that kind of short shake called a *beat*.

BATTITÚRA (*It.*) The act of beating time.

BATTRE LA CAISSE } (*Fr.*) To beat the drum.
BATTRE LE TAMBOUR }

BATTRE LA MESURE (*Fr.*) To beat the time, to mark the time by beating with the hand, or with a stick.

BATTÚTA (*It.*) Time, or measure: the accented part of a bar: *portár la battúta*, to beat the time.

BAU (*Ger.*) The structure, the building, the fabric, of musical instruments.

BAUERNFLÖTE (*Ger.*) *Rustic flute*: a stopped register in an organ.

BAXÓN (*Sp.*) A bassoon: *see* BAJÓN.

BAXONCILLO (*Sp.*) A little bassoon: also, an organ stop, equivalent to the open diapason.

B CANCELLATUM (*Lat.*) The old name for a *sharp*, ♯.

B DUR (*Ger.*) The key of B-flat major.

B DURUM (*Lat.*) B *hard*, or major.

BEARBEITET (*Ger.*) Worked, elaborated: arranged, or adapted.

BEAR-PIPE. *See* BÄRPFEIFE.

BEAT. An important musical ornament, or embellishment, consisting of the principal note, and the note *below* it: the short beat, or *acciaccatúra*, which is always a semitone below the principal note, is often used; but the longer beat, which somewhat resembles a short shake, is only met with in old music.

BEATING TIME. Marking the divisions, or parts of the bar, by means of the hand or foot.

BEBENDE-STIMME (*Ger.*) A trembling voice.

BEBUNG (*Ger.*) Shaking, oscillation, palpitation; also, a German organ stop: *see* SCHWEBUNG.

BÉCARRE (*Fr.*) The mark called a *natural*, ♮.

BEC (*Fr.*) } The *bill* or *beak*: the mouth-piece of a clarinet,
BÉCCO (*It.*) } flageolet, &c.

BÉCCO POLÁCCO (*It.*) A large sort of bagpipe, used in some parts of Italy.

BECKEN (*Ger.*) A cymbal.

BECKENSCHLÄGER (*Ger.*) Cymbal-player.

BEDON (*Fr.*) An old name for a tabret, or drum.

BEFFROI (*Fr.*) Belfry: alarm-bell.

BEGEISTERUNG (*Ger.*) Inspiration, animation, enthusiasm, poetical excitement.

BEGLEITEN (*Ger.*) To accompany.

BEGLEITENDE STIMMEN (*Ger. pl.*) The accompanying parts.

BEGLEITER (*Ger.*) An accompanist.

BEGLEITUNG (*Ger.*) An accompaniment.

BEISPIEL (*Ger.*) An example.

BÉLIÈRE (*Fr.*) Bell-clappers.

BELL. In a trumpet, horn, &c., this is the wide circular opening at the end of the instrument.

BELLÉZZA (*It.*) Beauty of tone and expression.

BELLÉZZA DELLA VÓCE (*It.*) Beauty, or sweetness of voice.

BELL GAMBA. A gamba stop in an organ, the top of each pipe spreading out like a bell.

BELLICOSAMÉNTE } (*It.*) In a martial and warlike style.
BELLICÓSO }

BELL METRONOME. A metronome with a small bell, which strikes at the beginning of each bar.

BELLY. The sound-board of an instrument; that part over which the strings are distended.

BEL METÁLLO DI VÓCE (*It.*) A voice clear, full, and brilliant.

BEMERKBAR (*Ger.*) *Observable*, marked: to be played in a prominent manner.

BÉMOL (*Fr.*) } The mark called a *flat*, ♭.
BEMÓLLE (*It.*) }

BÉMOLISÉE (*Fr.*) A note preceded by a flat.

BÉMOLISER (*Fr.*) } To flatten notes, to lower the pitch by
BEMOLLIZZÁRE (*It.*) } putting a flat to them.

BÉN } (*It.*) Well; good.
BÉNE }

BENEDICTUS (*Lat.*) One of the principal movements in a Mass.

BEN MARCÁTO } (*It.*) Well marked, in a clear, distinct, and
BÉNE MARCÁTO } strongly accented manner.

BEN MODERÁTO (*It.*) Very moderate time.

BÉNE PLÁCITO (*It.*) At will, at pleasure; the time may be retarded, and the passage ornamented.

BEN PRONUNZIÁTO (*It.*) Pronounced clearly and distinctly.

BE QUÁDRO (*It.*) } The mark called a *natural*, ♮.
BÉ QUARRE (*Fr.*) }

BERGAMÁSCA (*It.*) A kind of dance.

BES (*Ger.*) The note B double-flat, B♭♭.

BESAITEN (*Ger.*) To string an instrument.

BESCHREIBUNG (*Ger.*) A description.

BESINGEN (*Ger.*) To sing, to celebrate in song.

BESTIMMTHEIT (*Ger.*) Precision.

BETGLOCKE (*Ger.*) Prayer-bell.

BETONEND } (*Ger.*) Accented.
BETONT }

BEWEGUNG (*Ger.*) Motion, movement.

BEYSPIEL (*Ger.*) An example.

BEZIFFERTE BASS (*Ger.*) The figured bass.

BHÁT. The Hindoo name for a *bard*.

BIÁNCA (*It.*) A minim.

BICHORD (*Lat.*) A term applied to instruments which have two strings to each note.

BICHORDON (*Lat.*) The *colachon*, with two strings only: *see* COLACHON.

BICINIUM (*Lat.*) A composition in two parts, a duet, or two-part song.

BIFARA (*Lat.*) An organ stop, each pipe having two mouths, the speech of which is accompanied by a gentle undulation.

BIMMÓLLE (*It.*) The mark called a *flat*, ♭.

BINARY MEASURE. Common time of two in a bar.

BIND. A curved line, uniting two notes of the same name.

BINDE (*Ger.*) A tie, or bind.

BINDUNG (*Ger.*) Syncopation.

BINDUNGSZEICHEN (*Ger.*) A tie, or bind.

BIRD ORGAN. A small organ, used for teaching birds to sing particular tunes.

BIRN (*Ger.*) That part of the clarinet, basset-horn, &c., into which the mouth-piece is inserted.

BIS (*Lat.*) *Twice*: indicating that the passage marked is to be played over again.

BISCANTÁRE } (*It.*) To sing often, to sing and sing
BISCANTERELLÁRE } again.

BISCÁNTO (*It.*) A kind of duet, where two are singing.

BÍSCHERO (*It.*) The pin of any instrument, the peg of a violin, violoncello, &c.

BISCRÓMA (*It.*) } A semiquaver.
BISCROME (*Fr.*) }

BIS-DIAPASON (*Gr. & Lat.*) A double octave, or fifteenth a compass of two octaves.

BISEAU (*Fr.*) The stopper of an organ-pipe, to make the tone sharper or flatter.

BISINIA (*Lat.*) A term meaning that the notes played by one hand, are regularly repeated by the other.

BIS UNCA (*Lat.*) An old name for a semiquaver.

BISSEX (*Lat.*) A kind of guitar with twelve strings.

BIZZARRAMÉNTE (*It.*) Oddly, in a whimsical style.

BIZZARRÍA (*It.*) Written in an irregular and fantastic style: also, a sudden, unprepared, transition or modulation.

BIZZÁRRO (*It.*) Fantastical, whimsical, odd.

BLANCHE (*Fr.*) A minim.

BLANCHE POINTÉE (*Fr.*) A dotted minim.

BLASEBALG (*Ger.*) The bellows of an organ.

BLASEHORN (*Ger.*) Bugle horn, hunter's horn.

BLASE-INSTRUMENT (*Ger.*) A wind-instrument.

BLASE-MUSIK (*Ger.*) Music for wind-instruments.

BLASEN (*Ger.*) To blow, to sound.

BLASER (*Ger.*) A blower: an instrument for blowing.

BLECH-INSTRUMENTE (*Ger.*) The brass instruments, as trumpets, trombones, &c.

BLOCKFLÖTE (*Ger.*) An organ stop, composed of large-scale pipes, the tone of which is very full and broad.

B-MOL (*Fr.*) *See* BÉMOL.

B MOLL (*Ger.*) The key of B-flat minor.

B MOLLE (*Lat.*) B *soft*, or minor.

BOBIBATION } *Solfèggi* adapted to the syllables of the
BOCKDISATION } Flemish, or Belgian language.

BOCAL (*Fr.*) } The mouth-piece of a horn, trumpet, trom-
BÓCCA (It.) } bone, serpent, &c.

Bócca ridénte (*It.*) *Smiling mouth*: a term, in singing, applied to an elongation of the mouth, approaching to a smile, produced by a particular conformation of the throat, mouth, and lips: this is believed to be most conducive to the production of a pure and equal tone, and a perfect intonation.

Bocchíno / **Bocciuóla** (*It.*) A small mouth-piece: *see* Bócca.

Bockpfeife (*Ger.*) Bagpipe.

Bockstriller (*Ger.*) A bad shake, with false intonation.

Boden (*Ger.*) The *back* of a violin, viola, &c.

Bogen (*Ger.*) The *bow* of a violin, &c.

Bogenführung (*Ger.*) The management of the bow, the art of bowing.

Bogen-instrument (*Ger.*) A bow-instrument: an instrument played on by means of a bow.

Bogenstrich (*Ger.*) A stroke of the bow.

Boléro (*Sp.*) A graceful, lively, Spanish dance, in $\frac{3}{4}$ time, with castanets.

Bombarde (*Fr.*) / **Bombárdo** (*It.*) A powerful reed stop in an organ, of 16 feet scale: also, an old wind-instrument of the hautboy species.

Bombardon (*Fr. & Ger.*) A large bass wind-instrument of brass, with valves: somewhat similar to the ophicleide.

Bombix (*Gr.*) An ancient Greek instrument, formed of a long reed, or tube.

Bons temps de la mesure (*Fr.*) The accented parts of a bar.

Bordóne (*It.*) / **Bourdon** (*Fr.*) An organ stop, the pipes of which are stopped, or covered, and produce the 16 feet tone, or sometimes the 32 feet tone: also, a drone bass.

Bordun. *See* Bourdon.

Bordun-flöte (*Ger.*) An organ stop: *see* Bordóne.

Bourdon de cornemuse / **Bourdon de musette** (*Fr.*) The drone of a bagpipe.

Bourrée (*Fr.*) A lively old French dance, in $\frac{4}{4}$ time, always commencing with an odd crotchet, or quaver.

Boutade (*Fr.*) A kind of impromptu *ballet*, in a fanciful and capricious style, formerly very popular in France.

Bow. The instrument used in playing upon the violin, viola, &c. Its present length is from 27 to 30 inches, but formerly it was shorter.

BOW-HAND. The right hand: the hand which holds the bow.

BOWING. The art of using the bow, on the skilful management of which the tone of the violin, &c., materially depends, as well as the grace and freedom of the performance.

BOYAUDIER (*Fr.*) A maker of violin strings.

B QUADRATUM } (*Lat.*) An old name for the *natural*, ♮: for-
B QUADRUM } merly this was only applied to the note B.

B-QUARRE (*Fr.*) *See* BÉQUARRE.

BRACE. The character {, used to connect together the treble and bass staves, &c.

BRANLE (*Fr.*) An old dance, in a ring.

BRANSLE (*Fr.*) An old dance, slow, and something like the *Alman*.

BRANSLE DE POICTOU } (*Fr.*) A dance in a quicker time
BRANSLE DOUBLE } than the preceding.

BRANSLE SIMPLE (*Fr.*) *See* BRANSLE.

BRATSCHE (*Ger.*) The viola, or tenor violin; formerly it was applied to the *viol da bráccia*.

BRAUL. *See* BRAWL.

BRAUT-LIED (*Ger.*) Bridal hymn, wedding song.

BRAUT-MESSE (*Ger.*) Music before the wedding ceremony: also, the ceremony itself.

BRÁVA (*It. fem.*) }
BRÁVI (*It. pl.*) } Very well: very good: admirable: excellent.
BRÁVO (*It. masc.*) }

BRAVÍSSIMA (*It. fem.*) }
BRAVÍSSIMI (*It. pl.*) } Exceedingly good: exceedingly well.
BRAVÍSSIMO (*It. masc.*) }

BRAVOUR-ARIE (*Ger.*) An *Ária di bravúra*.

BRAVÚRA (*It.*) Spirit, vigour; requiring great dexterity and skill: rapid and correct execution.

BRAWL } A shaking, or swinging motion. An old round
BRAWLE } dance, in which the performers joined hands in a circle. The air was short, and *en rondeau*, and balls were usually opened with it.

BRET-GEIGE (*Ger.*) A small pocket-fiddle.

BRÉVE (*It.*) *Short*: formerly the Breve was the shortest note; the notes then used were the *Large* , the

Long , and the *Breve* or . The breve is equal to two semibreves, or four minims.

Bridge. That which supports the strings in musical instruments.

Brillánte (*It. & Fr.*) Bright, sparkling, brilliant.

Brillánte ed enérgico (*It.*) Brilliant and energetic.

Brillére (*It.*) To play, or sing, in a brilliant style.

Brío (*It.*) Fire, life, vigour, animation.

Bríoso (*It.*) Fiery, lively, vigorously.

Brisé (*Fr.*) Broken; sprinkled into an *arpéggio.*

Broderies (*Fr.*) Ornaments, embellishments.

Broken cadence. *See* **Interrupted cadence.**

B rotundum (*Lat.*) The character called a *flat*, ♭ : formerly this was only applied to the note B.

Brunettes (*Fr. pl.*) Love songs.

Bruscaménte (*It.*) Abruptly, coarsely, bluntly.

Búccina (*It.*) An ancient wind-instrument, supposed to have resembled the trumpet.

Buccinére (*It.*) To sound a trumpet.

Buccólica (*It.*) / **Bucolique** (*Fr.*) Pastoral songs, or verses.

Búffa / **Búffo** (*It.*) Comic, humorous, in the comic style: also, a vocalist who performs comic operatic parts.

Búffa caricáta / **Búffo caricáto** (*It.*) A comic character in an Italian opera.

Buffet d'orgues (*Fr.*) The buffet, or case, in which the keys of an organ are sometimes placed.

Buffet organ. A small organ: *see* **Positif.**

Buffóne (*It.*) Comic singer in an opera.

Buffonescaménte (*It.*) Comically: in a burlesque manner.

Bugle. A *curved* horn: the hunting horn: also, an instrument of copper or brass, not very unlike the French horn in tone, but higher, and more piercing. That species called the Kent bugle, is furnished with keys; and there is another kind with pistons, or cylinders.

Bugle-horn. A hunting horn.

Búioso (*It.*) In a gloomy, obscure manner.

Buonaccórdo (*It.*) An instrument with a smaller keyboard than that of the pianoforte, for the use of young children.

BUÓNA NÓTA (*It.*) Accented note.
BUÓN CANTÁNTE (*It.*) An accomplished singer.
BUÓN GÚSTO (*It.*) Good taste, refinement of style.
BUÓNA MÁNO (*It.*) *A good hand*: a performer with a brilliant style of execution.
BURDEN. This was, originally, in very old English music, a kind of ground, or drone accompaniment to a song, which was sustained by another singer. It also means, a return of the same words and music, at the end of each verse of a song : *see also* PES.
BÚRLA, BURLÁNDO, BURLÉSCO, BURLESCAMÉNTE (*It.*) Facetious, merry, comical: in a playful style.
BURLÉTTA (*It.*) A comic operetta: a light musical dramatic piece, with dialogue, songs, &c., somewhat in the nature of the English farce.
BUSAUN (*Ger.*) A sackbut: a reed stop in an organ.
BUSSÓNE (*It.*) A wind-instrument, now obsolete.
BUZAIN (*Ger.*) *See* BUSAUN.

C

C, called by the French *Ut*, and by the Italians *Do*; the first note of the modern scale of Guido d'Arezzo. The major scale of C is called the *natural* scale, because it requires no sharps or flats.

C C This is generally the lowest note on the manuals of an organ, and is called an 8 feet note: that being the length of an open pipe required to produce it.

C C C. This note is an octave below C C, and is a 16 feet note.

C C C C. This is an octave below C C C, and is a 32 feet note.

5. C with *one stroke*: the German method of indicating middle C: the six notes above it are also marked in the same manner.

$\bar{\bar{c}}$. C with *two strokes*: C on the third space in the treble: the six notes above it are also marked in the same manner.

C with *three strokes*: the octave above the preceding.

C with *four strokes*: the octave above the preceding.

C Indicates common time of four crotchets, or the value of a semibreve, in each bar.

𝄵 This mark indicates either *álla bréve*, or *álla cappélla* time.

𝄶 A mark used by some of the old composers, to indicate *álla bréve* time, of four minims in a bar.

CABALÉTTA (*It.*) A pleasing melody of an attractive character: an operatic air, resembling the rondo in form, first a simple melody, then varied.

CABINET D'ORGUE (*Fr.*) The case, or cabinet, in which the keys of an organ are sometimes placed.

CABINET PIANOFORTE. An upright pianoforte, about six feet in height: much larger than the cottage pianoforte, or the *pianino*.

CABISCOLA. The ancient name of the leader of the choristers in a church.

CÁCCIA (*It.*) Hunting: *see* ALLA CÁCCIA.

CACHÚCHA (*Sp.*) A popular Spanish dance, in triple time.

CACOFONÍA (*It.*) Cacophony.

CACOFÓNICO (*It.*) Cacophonous; having a bad sound.

CACOPHONIE (*Fr.*) Cacophony.

CACOPHONY. Harsh and discordant combinations of sounds, bad tone, false intonation.

CADENCE (*Fr.*) A shake or trill: also, a cadence or close in harmony, as *Cadence parfaite*, a perfect cadence: *Cadence rompue*, or *interrompue*, an interrupted, or broken cadence.

CADENCE. A close in melody, or harmony: also, an ornamental passage: *see* CADÉNZA.

CADENCE IMPARFAITE (*Fr.*) An imperfect cadence.

CADENCE INTERROMPUE (*Fr.*) An interrupted cadence.

CADENCE PARFAITE (*Fr.*) A perfect cadence.

CADENCE PERLÉE (*Fr.*) A brilliant cadence.

CADENCE ROMPUE (*Fr.*) A broken, or interrupted cadence.

CADENZ (*Ger.*)
CADÉNZA (*It.*) } A cadence: an ornamental passage, sometimes extemporaneous, introduced near the close of a song, solo, or concerto. In modern music the *Cadénza* is usually written in small notes.

CADÉNZA D'INGÁNNO (*It.*) An interrupted, or deceptive cadence.

CADÉNZA FIORÍTA (*It.*) An ornate, florid cadence, with graces, and embellishments.

CADÉNZA SFUGGÍTA (*It.*) An interrupted, avoided, or broken cadence.

CADÉNZA SOSPÉSA (*It.*) A suspended cadence.

CÆSURA, CÆSURE (*Lat.*) A break, or section, in rhythm: the last accented note of a phrase, section, or period: the rhythmic termination of any passage containing two or more musical feet.

CAISSE (*Fr.*) A drum.

CAISSE ROULANTE (*Fr.*) The side-drum, the body of which is of wood, and rather long.

CAISSES CLAIRES (*Fr.*) The drums.

CALAMUS PASTORALIS (*Lat.*) A reed, or pipe, used by shepherds.

CALÁNDO (*It.*) Gradually diminishing the tone, and a little slackening the time: becoming softer and slower, by degrees.

CALANDRONE (*Fr.*) A musical instrument used by the French peasants.

CALASCIONE (*It.*) A species of guitar.

CALÁTA (*It.*) An Italian dance in $\frac{3}{4}$ time.

CALCÁNDO (*It.*) Pressing forward, and hurrying the time.

CALCANT (*Ger.*) The bellows-treader, in old German organs.

CÁLMA, CALMÁTE, CALMÁTO (*It.*) Calmness, tranquillity.

CALÓRE (*It.*) Warmth, animation, fire.

CALORÓSO (*It.*) Very much fire, and animation.

CALUMEAU. A reed, or pipe.

CAMBIÁRE (*It.*) To change, to alter.

CAMENA, CAMŒNA (*Lat.*) The Muse.

CÁMERA (*It.*) Chamber: *música da cámera*, chamber music.

CÁMERA MÚSICA (*It.*) *See* CHAMBER MUSIC.

CAMMINÁNDO (*It.*) Flowing: with easy and gentle progression.

CAMPÁNA (*It.*) A bell: also, a glass bell.

CAMPANÁJO (*It.*) A bell-ringer: a bell-founder: a performer upon the *campanétta*.

CAMPANE (*Fr.*) A bell.

CAMPANÉLLA } (*It.*) A little bell.
CAMPANÉLLO }

CAMPANELLÍNO (*It.*) A very little bell.

CAMPANÉTTA (*It.*) A set of bells, tuned diatonically, and played with keys, like the pianoforte.

CAMPANÍSTA (*It.*) A player upon the *campanétta.*

CAMPANÓNE (*It.*) A great bell.

CAN (*Welsh*). *A song.*

CAN Y PROPHWYD DAVYDD (*Welsh*). The song of David, the Prophet.

CANARIE (*Fr.*)
CANARIES (*Eng.*)
CANÁRIO (*It.*)
} An old dance, supposed to be of English invention, in lively $\frac{3}{8}$ or $\frac{6}{8}$ time, of two strains. It appears to have been popular in the time of Purcell.

CANCRIZANS (*Lat.*) Retrograde, or backward motion.

CANDORA. A species of the Spanish guitar.

CANGIÁRE (*It.*) To change, to alter.

CÁNNA (*It.*) A reed, or pipe.

CÁNNA D'ÓRGANO (*It.*) The pipe of an organ.

CANON. A species of fugue, with strict, and uninterrupted, imitation.

CÁNONE } (*It.*) A canon: see that word.
CANÓNICO }

CÁNONE AL SOSPÍRO (*It.*) A canon, the parts of which commence at the distance of a crotchet rest from each other.

CÁNONE APÉRTO (*It.*) An *open canon*: a canon of which the solution or development is given.

CÁNONE CHIÚSO (*It.*) A *close* or *hidden* canon, the solution or development of which must be discovered: also, an enigmatical canon.

CÁNONE SCIÓLTO (*It.*) A free canon, not in the strict style.

CANÓRO (*It.*) Canorous, harmonious.

CANOROUS. Musical, tuneful.

CANORIS (*Lat.*) Melody, song.

CANORUS (*Lat.*) Melodious, musical, sweet-sounding.

CANTÁBILE (*It.*) *That can be sung.* In a melodious, singing, and graceful style, smooth, elegant, and expressive.

CANTAMÉNTO (*It.*) The song: the melody.

CANTÁBILE, ORNAMÉNTI AD LIBITUM, MA PIÙ TÓSTO PÔCHI E BUÓNI (*It.*) In a melodious style, with embellishments at pleasure, but few, and well chosen.

CANTACCHIÁRE (*It.*) To sing often and badly: to hum.
CANTADOUR (*Fr.*) A singer of songs and ballads, in the tenth and following centuries.
CANTAFÉRA (*It.*) *See* CANTILÉNA.
CANTAJUÓLO, CANTAMBÁNCA (*It.*) A street singer: an itinerant musician: a contemptuous term for a singer.
CANTÁNDO (*It.*) The sounds must be blended gracefully and softly into each other, as in singing.
CANTÁNTE (*It.*) A singer: also, a part to be executed by the voice.
CANTÁRE (*It.*) To sing, to celebrate, to praise.
CANTÁRE À ÁRIA (*It.*) To sing without confining one's-self strictly to the music as written.
CANTÁRE À ORÉCCHIO (*It.*) To sing by ear, without a knowledge of musical notation.
CANTÁRE DI MANIÉRA (*It.*) To sing in a correct style, with grace and expression.
CANTÁRE MANIERÁTA (*It.*) To sing with a profusion of embellishments, but without taste or discernment.
CANTÁTA (*It.*), CANTATE (*Fr. & Ger.*) A poetical composition to be set to music. A vocal composition of several movements. Originally the *Cantáta* was for one voice, comprising airs, and recitatives, but now it frequently takes the form of a short oratorio, or operetta, without action.
CANTATÍLLA (*It.*), CANTATILLE (*Fr.*), CANTATÍNA (*It.*) A short cantata: an air, preceded by a recitative.
CANTATION (*Lat.*) The act of singing.
CANTATÓRE (*It.*) A male singer.
CANTATORIUM (*Lat.*) The book from which the priests in the Roman Catholic service chant, or recite, the responses.
CANTATRÍCE (*It.*) A female singer.
CANTELLERÁNDO (*It.*) Singing with a subdued voice, murmuring, trilling.
CANTERELLÁRE (*It.*) To chant, or sing.
CANTERÍNO (*It.*) A singer, a chanter.
CÁNTICA (*It.*), CANTICÆ (*Lat.*), CÁNTICI (*It. pl.*) Canticles: the ancient *laudi*, or sacred songs of the Roman Catholic Church.

CANTI CARNASCIALÉSCHI } (*It.*) Songs of the Carnival week.
CÁNTI CARNEVÁLI }
CANTICCHIÁRE (*It.*) To sing, to hum.
CANTICLE. A sacred hymn, or song.
CÁNTICO (*It.*) } A canticle: *see* CÁNTICA.
CANTICUM (*Lat.*) }
CANTILÉNA (*It.*) The air, the melody, the principal melodic theme, or part: generally the highest vocal part.
CANTILÉNA SCÓTICA (*It.*) A Scotch air, or tune.
CANTILENÁRE (*It.*) To sing little songs: a contemptuous term, implying to sing, to make songs.
CANTILLATIO (*Lat.*) A singing style of declamation.
CANTÍNO (*It.*) The smallest string on the violin, guitar, &c.
CANTIQUE (*Fr.*) A canticle, or hymn of praise.
CANTIQUE DES CANTIQUES (*Fr.*) Solomon's Song.
CÁNTO (*It.*) Song, singing; air, melody; the soprano, or highest vocal part.
CÁNTO À CAPPÉLLA (*It.*) Vocal church music.
CÁNTO ARMÓNICO (*It.*) A part-song for two, three, or more voices.
CÁNTO CROMÁTICO (*It.*) Singing in semitones, that is, in chromatic intervals, or passages.
CÁNTO FÉRMO (*It.*) Plain chant: an ancient chant or melody: choral singing in unison on a simple, plain melody: a melody consisting of a few long, plain notes, given as a theme for counterpoint.
CÁNTO FIGURÁTO (*It.*) A florid, embellished chant, or melody: florid, artistic, vocal music.
CÁNTO FUNÉBRE (*It.*) A funeral song.
CÁNTO GREGORIÁNO (*It.*) The Gregorian chant.
CÁNTO LLÁNO (*Sp.*) } The plain chant, or song.
CÁNTO PLÁNO (*It.*) }
CÁNTO PRÍMO (*It.*) The first treble, or soprano.
CANTÓR (*It.*) A singer, a chanter.
CANTOR } (*Lat.*) Precentor: leader of the choir.
CANTOR CHORALIS }
CANTÓRE (*It.*) A singer, a chanter, a poet.
CÁNTO RECITATÍVO (*It.*) Recitative: declamatory singing.
CANTOREI (*Ger.*) A party, or class of choristers: the dwelling-house of the cantor.
CANTOREN (*Ger.*) Chanters: a choir of singers.

CANTOR FIGURALIS (*Lat.*) Oratorio singer; conductor of the choir.

CANTORIS (*Lat.*) A term used in cathedral music to mark the passages intended to be sung by those choristers which are placed on that side of the choir where the *cantor*, or *precentor*, sits; which is usually the left-hand side on entering the choir from the nave: *see* DECANI.

CÁNTO SECÓNDO (*It.*) The second treble, or soprano.

CANTRÍCE (*It.*) A female singer.

CANTUS (*Lat.*) A song, chant, or melody: also, the treble, or soprano part.

CANTUS AMBROSIANUS (*Lat.*) Those four chants, or melodies, introduced into the church by Ambrosius (St. Ambrose), Bishop of Milan, in the fourth century, and which are supposed to be derived from ancient Greek melodies: *see* GREGORIAN MODES.

CANTUS FIGURATUS (*Lat.*) Embellished, or figurative chants, or melodies.

CANTUS FIRMUS (*Lat.*) The plain song, or chant: *see* CÁNTO FÉRMO.

CANTUS GREGORIANUS (*Lat.*) Those four chants, or melodies introduced into the church by St. Gregory (Pope Gregory I.), and which, with the Ambrosian chants, formed a series of eight *modes* or *tones*, as they were called: *see* GREGORIAN MODES.

CANTUS MENSURABILIS (*Lat.*) A regular, or measured melody.

CANZÓNA (*It.*) Song, ballad, canzonet: an air of graceful, and somewhat elaborate construction, in two or three strains or divisions: by Italian musicians the name is applied to airs in two or three parts, with passages of fugue and imitation, somewhat similar to the *madrigal*.

CANZONÁCCIA (*It.*) A vulgar, trivial song: a bad *canzóne*.

CANZONCÍNA (*It.*) A short *canzóne*, or song.

CANZÓNE (*It.*) *See* CANZÓNA.

CANZÓNE SÁCRA (*It.*) A sacred song.

CANZONET. A short *canzóne*, or song.

CANZONÉTTA (*It.*) A short *canzóne*.

CANZONIÉRE (*It.*) A book containing songs, or lyrical compositions.

CAOINAN (*Ir.*) A requiem, an Irish requiem: *see* KEENERS.

CAPELLE (*Ger.*) A chapel.

CAPELL-MEISTER (*Ger.*) The director, composer, or master of the music, in a choir.

CAPISCOLUS (*Lat.*) An old term, meaning the *chanter*, or *precentor* of a choir.

CAPISTRUM (*Gr.*) An implement used by the ancient trumpeters, to relieve the strain upon their cheeks, when blowing. It was almost universally used, the exertion required being so great.

CÁPO (*It.*) The head, the beginning, the first part, the top.

CAPODASTRO. *See* CAPOTÁSTO.

CÁPO D'ÔPERA. The finest or best work of any good composer.

CAPOTÁSTO (*It.*) The nut, or upper part of the finger-board of a violin, &c.: also, a small instrument used by guitar players, to form a temporary nut upon the finger-board, to produce certain effects.

CAPPÉLLA (*It.*) A chapel, or church: also, a band of musicians that sing or play in a church.

CAPPÉLLA MÚSICA (*It.*) Chapel, or church music.

CAPRICCIÉTTO (*It.*) A short *capriccio*.

CAPRÍCCIO (*It.*) An irregular, fanciful composition: a caprice: a species of *Fantasia*, in a capricious, and free style.

CAPRICCIOSAMÉNTE (*It.*) Capriciously.

CAPRICCIÓSO (*It.*) In a fanciful, capricious style.

CAPRICE (*Fr.*) *See* CAPRÍCCIO.

CAPRICIEUSEMENT (*Fr.*) Capriciously.

CAPRICIEUX (*Fr.*) In a fanciful, capricious style.

CARACTÈRES DE MUSIQUE (*Fr.*) All the marks, or symbols, belonging to musical notation.

CARÁTTERE (*It.*) Character, quality, degree, emphasis.

CARESSANT (*Fr.*) Caressing; tenderly.

CAREZZÁNDO / CAREZZÉVOLE (*It.*) In a caressing, and tender style.

CARICÁTO (*It.*) Exaggerated, caricatured.

CARILLON (*Fr.*) *See* CARILLONS.

CARILLON À CLAVIER (*Fr.*) A set of keys, and pedals, acting upon the bells.

CARILLONNER (*Fr.*) To chime, or ring bells.

CARILLONNEUR (*Fr.*) A player, or ringer of chimes, or *carillons*.

CARILLONS (*Fr. pl.*) *Chimes*: a peal, or set of bells, or

chimes: also, short simple airs, adapted for such bells: also, a set of bells in an organ, or a mixture-stop of three ranks, to imitate a peal of bells.

CARITÀ (*It.*) Tenderness, feeling.

CARMAGNOLE. A Savoyard dance, accompanied with singing.

CARMEN (*Ger.*) A poem, song, ode.

CAROL. The old ditties sung at Christmas or Easter; a song of joy and exultation: a song of devotion. In olden times Christmas carols were sung in churches, instead of psalms or hymns.

CARÓLA (*It.*) A dance, with singing.

CAROLÀRE (*It.*) To dance.

CAROLÉTTA (*It.*) A little dance.

CARTEL (*Fr.*) An obsolete word for the first sketch of a composition, or of a full score.

CARTELLÓNE (*It.*) A large play-bill: the printed catalogue of operas to be performed during the season at Italian theatres.

CÁSSA / CÁSSA GRÁNDE (*It.*) The great drum.

CASTAGNÉTTA (*It.*) / CASTAGNETTES (*Fr.*) / CASTAGNOLE (*Sp.*) / CASTAÑÉTAS (*Sp.*) Snappers; castanets, used in dancing: *see* CASTANETS.

CASTANETS. Snappers, used to accompany dancing: pieces of hard wood, or shell-like instruments, which are struck together and make a rattling sound, used by dancers in Spain and other southern countries, to mark the rhythm of the *boléro*, *cachúcha*, &c.

CASTAÑUÉLAS (*Sp.*) Castanets.

CASTRÁTO (*It.*) A male singer, with a soprano voice, formerly very frequent, now seldom to be met with.

CATCH. A humorous vocal piece, for several voices; supposed to be of English invention, and dating as far back as the first days of the Tudors. The melodies, or parts, are so contrived, that the singers catch up each other's words, and produce a whimsical kind of cross-reading.

CATÉNA DI TRILLI (*It.*) A chain, or succession of shakes.

CATHÉDRALE (*Fr.*) / CATTEDRÁLE (*It.*) A cathedral.

CAVALQUET (*Fr.*) Trumpet signal for the cavalry.

CAVATÍNA (*It.*) A graceful air of one strain only, of a dramatic kind, sometimes preceded by a recitative.

C BARRÉ (*Fr.*) The character ₵ used to indicate *álla bréve*, or *álla cappélla* time.

C CLEF. The Tenor clef: thus called because, on whatever line it is placed, it gives to the notes on that line the name, and pitch, of *middle* C.

C DUR (*Ger.*) The key of C major.

CEBELL. The name of an ancient air in common time; its distinguishing characteristic was, that it consisted of sudden alternations of high and low notes, or passages.

CÉLERE (*It.*) Quick, rapid: with velocity.

CELERITÀ (*It.*) } Celerity, velocity, rapidity.
CÉLÉRITÉ (*Fr.*) }

CÉLESTE (*Fr.*) *Celestial, heavenly.* In some pianofortes it indicates the employment of the pedal, which acts on a *Celestina* stop: *see also* VOIX CÉLESTE.

CELESTÍNA (*It.*) An organ stop, of small 4 feet scale, producing a very delicate and subdued tone.

CÉLLI. An abbreviation of *violoncélli.*

CÉLLO. An abbreviation of *violoncéllo.*

CEMBALÍSTA (*It.*) A player on the harpsichord: also, a player on the cymbals.

CÉMBALO (*It.*) A harpsichord: also, the name for a cymbal.

CEMBANÉLLA (*It.*) A bag-pipe.

CÉMBOLO (*It.*) *See* CÉMBALO.

CEMMAMÉLLA (*It.*) Cymbal.

CEMMANÉLLA (*It.*) Bag-pipe.

CENNAMELLA (*It.*) A pipe, or flute.

CENTONE (*Lat.*) A cento, or medley, of different tunes or melodies.

CERCÁR DÉLLA NÓTA (*It.*) To seek, or feel for the note: gliding from one note to another, in singing, by anticipating the proper time of the second note.

CERVALET. An antique wind-instrument of the reed kind, the tone of which resembled that of the bassoon.

CES (*Ger.*) The note C-flat.

CES DUR (*Ger.*) The key of C-flat major.

CÉTERA (*It.*) A cittern, a guitar.

CETERÁNTE (*It.*) A player upon the cittern, or guitar.

CETERÁRE (*It.*) To play upon the cittern, or guitar.

CETERATOJO (*It.*) A song accompanied upon the cittern.

CETERATÓRE, CETERÍSTA (*It.*) A player upon the cittern, or guitar.

CETERIZZÁRE (*It.*) To sing with, or play upon the cittern.

CETRARCIÉRO (*It.*) Carrying the bow and lyre.

CETRÁRE (*It.*) *See* CETERÁRE.

CHACÓNA (*Sp.*), CHACONNE (*Fr.*) A chacone, a graceful slow Spanish air or dance movement, in $\frac{3}{4}$ time, and composed upon a ground-bass. It is supposed to be of Arabian, or Moorish origin, and is always in a major key. The first and third beats of each bar are strongly emphasised.

CHAIR ORGAN. This occurs in old organ music: *see* CHOIR ORGAN.

CHALEMIE (*Fr.*) A kind of pipe.

CHALMEY. *See* CHALUMEAU.

CHALMEAU, CHALUMEAU (*Fr.*) An ancient rustic flute, resembling the hautboy, and blown through a *calamus*, or reed. The term is also applied to some of the low notes of the clarinet, which are distinguished by a great peculiarity of tone.

CHAMBER MUSIC. Music composed for private performance, or for small concerts; such as instrumental duets, trios, quartets, &c.

CHANGEABLE. A term applied to chants which may be sung either in the major or minor mode of the key or tonic in which they are written.

CHANGER DE JEU (*Fr.*) To change the stops, or registers, in an organ.

CHANGES. The varied or altered passages, produced by a peal of bells.

CHANGING NOTES. A term applied by some theorists to passing notes, or discords, which occur on the *accented* parts of a bar.

CHANSON (*Fr.*) A song.

CHANSONNETTE (*Fr.*) A little, or short song, or canzonet.

CHANSONNIER (*Fr.*) A maker of ballads.

CHANSONS DE GESTE (*Fr.*) The romances formerly sung by the wandering *jongleurs*.

CHANT. A simple melody, generally harmonised in four parts, to which the daily psalms are sung in cathedrals, &c.,

part of the words being recited, *ad libitum*, and part sung in strict time. There are two kinds, the single chant, and the double chant. The name is also applied to some Ambrosian, and Gregorian melodies, supposed to be derived from the ancient Greek music.

CHANT (*Fr.*) The voice part: a song, or melody: singing.

CHANTANT (*Fr.*) Tuneable: in a melodious, and singing style.

CHANT DES OISEAUX (*Fr.*) Singing of the birds.

CHANT DE TRIOMPHE (*Fr.*) A triumphal song; a song of victory.

CHANTÉE (*Fr.*) Sung.

CHANT EN ISON (*Fr.*) An obsolete style of psalmody, confined to the singing of only two different sounds.

CHANTER. The superintendent, or leader of a cathedral choir.

CHANTER (*Fr.*) To sing, to celebrate.

CHANTER À LIVRE OUVERT (*Fr.*) To sing at sight.

CHANTERELLE (*Fr.*) Treble string: the smallest or most acute string of the violin.

CHANTER JUSTE (*Fr.*) To sing true, or perfect, as to intonation, &c.

CHANTERRES (*Fr.*) The singers of songs, and ballads, in the tenth and following centuries.

CHANTEUR (*Fr.*) A male singer.

CHANTEUSE (*Fr.*) A female singer.

CHANT FUNÈBRE (*Fr.*) A funeral song.

CHANTOR. An old name for the precentor, or chanter, in a choir.

CHANT PASTORAL (*Fr.*) A pastoral melody.

CHANTRE (*Fr.*) Chanter, chorister.

CHANTRERIE (*Fr.*)
CHANTRY (*Eng.*) } Institutions established and endowed for the purpose of singing the souls of the founders out of purgatory.

CHANTRY PRIESTS. Priests selected to sing in the chantry.

CHANT SUR LE LIVRE (*Fr.*) A barbarous kind of counterpoint, or *descant*, as it was termed, on the plain chant or *cánto fêrmo*, in use as early as the eighth century, and performed by several voices, each singing extempore.

CHAOS (*Lat.*) Confusion: music devoid of clearness, and perspicuity.

CHAPEAU CHINOIS (*Fr.*) A crescent, or set of small bells, used in military music.

CHAPELLE (*Fr.*) *See* CAPPÉLLA.
CHARFREITAG (*Ger.*) Good Friday.
CHARIVARI (*Fr.*) Paltry music: clatter: mock music.
CHARLATAN (*Fr.*) A noisy, rattling, scrambling, unfinished performer: a superficial artist who makes great pretensions, which are not justified in performance.
CHASSE (*Fr.*) Hunting: in the hunting style.
CHE (*It.*) Than, which: *póco più lénto che Andánte*, rather slower than Andante.
CHEF-D'ATTAQUE (*Fr.*) The leader, or principal first violin performer: also, the leader of the chorus.
CHEF-D'ŒUVRE (*Fr.*) A master-piece: the principal or most important composition: *see* CAPO D'ÔPERA.
CHEF-D'ORCHESTRE (*Fr.*) The conductor of an orchestra.
CHELYS (*Gr.*) A species of lute, or viol.
CHEST OF VIOLS. A set of six viols, two of which were basses, two tenors, and two trebles, each with six strings: these were the instruments to which those compositions called *Fantasias* were adapted.
CHEVALET (*Fr.*) The bridge of a violin, viola, &c.
CHEVILLE (*Fr.*) The peg of a violin, viola, &c.
CHEVROTEMENT (*Fr.*) Singing with a trembling voice.
CHEVROTER (*Fr.*) To sing with a trembling voice: to make a bad, or false shake.
CHIÁRA (*It.*) Clear, pure, as to tone: pure, perfect, as to intervals.
CHIARAMÉNTE (*It.*) Clearly, neatly, purely.
CHIARÉZZA (*It.*) Clearness, neatness, purity, brightness.
CHIARÍNA (*It.*) A clarion.
CHIÁRO (*It.*) Clear, brilliant: *see* CHIÁRA.
CHIAROSCÚRO (*It.*) Light and shade: the various modifications of *piáno*, and *fórte*.
CHIÁVE (*It.*) A key, or clef.
CHIÉSA (*It.*) A church: *música di chiésa*, music for the church.
CHIFFRES (*Fr.*) *Figures*, used in Harmony, and Thorough-Bass.
CHINNOR, CHINOR (*Heb.*) An instrument of the harp or psaltery species, supposed to have been used by the ancient Hebrews.
CHIRÍMIA (*Sp.*) The hautboy.
CHIROGYMNAST (*Gr.*) A square board, on which are placed

various mechanical contrivances for exercising the fingers of a pianist.

CHIROPLAST (*Gr.*) A small machine invented by John Bernard Logier, about 1815, to keep the hands and fingers of young pianoforte players in the right position.

CHITÁRRA (*It.*) A guitar; a cithara.

CHITTÁRRA COLL' ARCO (*It.*) A species of guitar played with a bow, like that of the violin.

CHITTARRÍNA / CHITTARRÍNO (*It.*) The small Neapolitan guitar.

CHIUCCHIURLÁJA (*It.*) A buzzing, or humming sound.

CHIUDÉNDO (*It.*) Closing, ending with.

CHIUDÉNDO COL MOTÍVO (*It.*) Concluding with the subject.

CHIURLÁRE (*It.*) The singing of a cuckoo.

CHIÚSO (*It.*) Close, hidden, speaking of canons.

CHŒUR (*Fr.*) The choir; the chorus.

CHOIR. That part in a cathedral, or church, set apart for the singers, and where service is performed: also, the singers themselves taken collectively.

CHOIR ORGAN. In a large organ, the lowest row of keys is called the choir organ, and contains some of the softer and more delicate stops, used to accompany the principal singers in solos, duets, &c. It also contains several of the *sólo* stops. The choir organ is often placed in a case by itself, in front of the other part of the instrument.

CHOR (*Ger.*) Choir, chorus: quire of a church: *Arie und Chor*, air and chorus.

CHORAGUS (*Lat.*) The leader of the ancient dramatic chorus.

CHORAL. Belonging to the choir: full, or for many voices.

CHORAL (*Ger.*) Psalm or hymn tune: choral song or tune: plain-song.

CHORAL-BUCH (*Ger.*) Choral book: antiphonal: book of hymn tunes.

CHORÄLE (*Ger. pl.*) Hymn tunes.

CHORALIST (*Ger.*) Chorister, choral-singer.

CHORALITER / CHORALMÄSSIG (*Ger.*) In the style, time, or measure, of a psalm tune, or choral.

CHOR-ALTAR (*Ger.*) The high, or great altar.

CHOR-AMT (*Ger.*) Cathedral service; choral service.

CHORAULA (*Gr.*) The flute-player who accompanied the Greek chorus.

CHORD. A combination of several sounds, heard at the same time.

CHORDA (*Lat.*) A string.

CHORDA CHARACTERISTICA (*Lat.*) The leading, or characteristic, note or tone: *see* NOTA SENSIBILIS.

CHORDÆ ESSENTIALES (*Lat.*) These are, the tonic or key-note, the third, and the fifth, of each mode or diatonic scale.

CHORD A VIDO (*Lat.*) The open string of a violin, &c.

CHORDAULODION / CHORDOMELODION — The name given to an instrument like a large barrel-organ, self-acting: invented by Kaufmann, of Dresden.

CHOR-DIENST (*Ger.*) Choir, or choral service.

CHORDOMETER. An instrument for measuring strings.

CHORDS ÉTOUFFÉS (*Fr.*) Stifled chords, on the harp, the sounds of which are damped by placing the palm of the left hand upon the strings.

CHÖRE (*Ger. pl.*) Choir, chorus: *see* CHOR.

CHORIAMBUS. A musical foot, accented thus, — ◡ ◡ —.

CHORION (*Gr.*) A hymn in praise of Cybele.

CHORIST (*Gr.*) / CHORISTE (*Fr.*) — A chorister, a choral singer.

CHORISTER. A member of the choir, or chorus.

CHOR-REGENT (*Ger.*) Leader, or director, of the choristers.

CHOR-SÄNGER / CHOR-SCHÜLER (*Ger.*) A chorister, a choral singer, a member of the choir.

CHOR-TON (*Ger.*) *Choral-tone*: the usual pitch, or intonation, of the organ, and therefore of the choir, in a church.

CHORUS. A company of singers: also, a composition written for performance by a number of singers. With the ancient Greeks, the chorus was a band of singers and dancers, who assisted at their dramatic representations. The name is also applied to the mixture-stops in an organ.

CHORUS-TONE. *See* CHORTON.

CHRISTE ELEISON (*Gr.*) A part of the Kyrie, or first movement in a Mass.

CHRISTMESSE / CHRISTMETTE (*Ger.*) Christmas matins.

CHROMA (*Gr.*) The chromatic signs: a *sharp* ♯, or *flat* ♭.

CHROMA DIESIS (*Gr.*) A semitone, or half-tone.

CHROMA DUPLEX. The *double-sharp*, marked by the sign ×, or ✱, or ♯♯

Chromameter. A tuning-fork.

Chromatic. Proceeding by semitones.

Chromatique (*Fr.*) } **Chromatisch** (*Ger.*) } Chromatic: moving by semitones.

Chromatisches Klanggeschlecht (*Ger.*) The chromatic genus, or mode.

Church cadence. Another name for the *Plagal* cadence.

Church modes. *See* Gregorian modes.

Ciaccóna } **Ciaccónne** } (*It.*) A slow Spanish dance, generally constructed on a ground-bass: *see* Chaconne.

Ciaramélla (*It.*) A bagpipe.

Cicutrénna (*It.*) A musical pipe.

Cimbale. *See* Cimbel.

Címbali (*It. pl.*) } **Cimballes** (*Fr. pl.*) } Cymbals: military instruments used to mark the time: *see* Cymbals.

Cimbel (*Ger.*) A mixture-stop, of acute tone.

Cimbel-stern (*Ger.*) *Cymbal-star.* An organ stop, consisting of five bells, and composed of circular pieces of metal, cut in the form of a star, and placed at the top of the instrument, in front. It is acted upon by a foot-pedal, which sets it in rotation, and plays the five bells Arpeggio, so as to produce a chord: as, for instance, E, G♯, B, E, and G♯.

Cinellen. *See* Cimballes.

Cink (*Ger.*) A small reed stop in an organ: *see* Kinkhorn.

Cinq (*Fr.*) } **Cinque** (*It.*) } Five: the fifth voice, or part, in a quintet.

Cinyra. An old name for the harp.

Circular canon. A canon which goes through the twelve major keys.

Cis (*Ger.*) The note C♯.

Cis-cis (*Ger*). The note C double-sharp.

Cis dur (*Ger.*) The key of C♯ major.

Cis moll (*Ger.*) The key of C♯ minor.

Cistella (*Lat.*) *See* Dulcimer.

Cistre (*Fr.*) A cittern: see that word.

Cistrum. *See* Cittern.

Cítara (*It.*) A cittern, a guitar: *see* Cittern.

Citarísta (*It.*) A minstrel, a player on the cittern.

Citarizzáre (*It.*) To play upon the cittern.

CITHÁRA (*Lat. & Sp.*) The lute, an old instrument of the guitar kind: *see* CITTERN.

CITHÁRA HISPÁNICA (*Sp.*) The Spanish guitar.

CITHARODIA (*Gr.*) The art of singing to the lyre.

CITHER
CITHERA
CITHERN
CITTERN
CYTHORN

An old instrument of the lute or guitar species. The oldest on record had only three strings, but these were afterwards increased to eight, nine, and up to twenty-four; they were of wire, and twanged with a *plectrum*, usually made of quill, or a piece of whalebone. The *cither* was very popular in the sixteenth century, and commonly found in barbers' shops, and other places of resort. The names of the *cittern* or *gittern*, and *guitar*, appear to be derived from the same Greek word, and it may be inferred from the similarity of appellation, and from the remains of antique art, that the modern instruments resemble the ancient ones.

CITHERA BIJUGA (*Lat.*) A Theorbo, a lute with two necks, or rather two nuts, which severally determined the lengths of the two sets of strings: the longest of which gave the deepest, and gravest sounds, serving as a bass in accompanying the voice.

CITOLE (*Lat.*) An old instrument of the dulcimer species, and supposed to be synonymous with it.

CIVETTERÍA (*It.*) Coquetry; in a coquettish manner.

CLAIR (*Fr.*) Clearly, plainly.

CLAIRON (*Fr.*) Trumpet: also, the name of a reed stop, in an organ.

CLANGOR (*Lat.*) The tone of the trumpet, when blown with vehemence.

CLANGOR TUBARUM (*Lat.*) A military trumpet used by the ancient Romans, consisting of a large tube of bronze, surrounded by seven smaller pipes, terminating in one point.

CLAN MARCHES. These are composed for the Scotch bagpipe, and formed upon the peculiar scale of that instrument, with a strong accent, and marked rhythm.

CLAQUEBOIS (*Fr.*) A musical instrument.

CLARA VOCE (*Lat.*) A clear, loud voice.

CLARABELLA (*Lat.*) An organ stop, invented by J. C. Bishop,

of 8 feet scale, and a thick, powerful, fluty tone; the pipes being made of wood, and not stopped.

Claribel-flute. An organ stop of the flute species.

Clarichord. *See* **Clavichord.**

Claricorde (*Fr.*) The clarichord, or clavichord.

Clarin (*Ger.*) Clarion: also, the name of a 4 feet reed stop in German organs.

Clarinblasen (*Ger.*) Soft tones, or notes upon the trumpet.

Clarinet. A rich and full-toned wind-instrument, of wood, of the single reed species; said to have been invented by Johann Christopher Denner, of Nuremburg, about 1659.

Clarinette (*Fr.*) The clarinet: also, the name of an organ stop: *see* **Clarionet.**

Clarinettista (*It.*) / **Clarinettiste** (*Fr.*) A performer upon the clarinet.

Clarinétto (*It.*) A clarinet.

Clarino (*It.*) / **Clárion** (*Eng.*) A small, or octave trumpet: also, the name of a 4 feet organ reed stop, tuned an octave above the trumpet stop, and of a sharp, clear tone. The term is also used to indicate the trumpet parts, in a full score.

Clarion harmonique (*Fr.*) An organ reed stop: *see* **Harmonique.**

Clarionet. A wind-instrument, of the single reed species, of a full, rich tone. Also, an organ reed stop of 8 feet scale, and soft quality of tone: *see also* **Clarinet.**

Clarionet-flute. An organ stop of a similar kind to the stopped diapason; the tone is of a very agreeable, reedy quality.

Clarté de voix (*Fr.*) Clearness of voice.

Clausula (*Lat.*) A close, a cadence; a concluding musical phrase.

Clausula affinalis (*Lat.*) A cadence in a key nearly related to the original key of the piece.

Clausula dissecta (*Lat.*) A half-cadence.

Clausula dominans (*Lat.*) A cadence on the dominant.

Clausula falsa (*Lat.*) A false, or deceptive, cadence.

Clausula finalis / **Clausula primaria** / **Clausula principalis** (*Lat.*) A final cadence, or close, in the original key.

CLAUSULA IMPROPRIO (*Lat.*) An uncommon, or deviating, cadence.

CLAUSULA MEDIANS (*Lat.*) A cadence on the third, in a piece in the minor mode.

CLAUSULA PEREGRINA (*Lat.*) A close in a distant, or extraneous key.

CLAUSULA PROPRIA / CLAUSULA PURA (*Lat.*) A proper, or natural close.

CLAUSULA SECUNDARIA (*Lat.*) A cadence on the dominant.

CLAUSULA TERTIARIA (*Lat.*) *See* CLAUSULA MEDIANS.

CLAVE (*Lat.*) A key: a clef.

CLAVECIN (*Fr.*) The harpsichord.

CLAVECIN D'AMOUR (*Fr.*) A species of harpsichord.

CLAVECÝMBALA (*It.*) The harpsichord.

CLAVES SIGNATA (*Lat.*) The coloured lines used by Guido to express the pitch of the notes, and which were in use until clefs were invented.

CLAVIARIUM (*Lat.*) / CLAVIATUR (*Ger.*) The keys of a pianoforte, harpsichord, organ, &c.

CLAVICÉMBALO (*It.*) / CLAVICEMBALUM (*Lat.*) The harpsichord.

CLAVICHORD. A small, keyed instrument, of the spinet, or virginal species, and the precursor of the pianoforte. It was used by nuns in convents, and that the sounds might not disturb the sisters in the dormitory, the strings were muffled with small pieces of fine woollen cloth, the tone being produced by little iron pins, or wedges, called *tangents*, which pressed under the brass strings when the keys were struck; and not with 'jacks and crow-quills' like the harpsichord, spinet, and virginal. The tone of the Clavichord was pleasant, soothing, and impressive, though weak.

CLAVICHORDIUM (*Lat.*) *See* CLAVICHORD.

CLAVICYMBALUM (*Lat.*) The harpsichord: spinet.

CLAVICYMBEL (*Ger.*) A clavichord.

CLAVICYTHERIUM (*Lat.*) A species of upright harpsichord, said to have been originally in the form of a harp or lyre, with catgut strings, and to have been invented in Italy about 1300.

CLAVIER (*Fr. & Ger.*) The keys, or key-board, of a pianoforte, organ, &c.: also, an old name for the *Clavichord*.

CLAVIER-AUSZUG (*Ger.*) An arrangement, or reduction of a full score, for the use of pianoforte players.
CLAVIER-DRATH (*Ger.*) Wire, for the pianoforte, &c.
CLAVIEREN (*Ger. pl.*) The keys: *see* CLAVIER.
CLAVIS (*Lat. & Ger.*) A key: a clef.
CLEAR-FLUTE. An organ stop, of 4 feet scale, the tone of which is exceedingly firm, clear, and full. It was invented by Messrs. Kirtland and Jardine, of Manchester.
CLÉ, CLEF (*Fr.*) A key: a character used to determine the name and pitch of the notes: there are three kinds, the G or Treble clef, the C or Tenor clef, and the F or Bass clef.
CLEF DE FA (*Fr.*) The F, or Bass clef.
CLEF DE SOL (*Fr.*) The G, or Treble clef.
CLEF D'UT (*Fr.*) The C clef.
CLOCHE (*Fr.*) A bell.
CLOCHETTE (*Fr.*) A little bell; a hand-bell.
CLOSE HARMONY. Harmony in which the notes, or parts, are kept as close together as possible.
C MOLL (*Ger.*) The key of C minor.
COALOTTINO. *See* CONCERTINO.
COCCHIÁTA (*It.*) A serenade in a coach.
CÓDA (*It.*) *The end: the tail*: a few bars added at the end of a piece of music, to produce a more complete and effective termination.
CODÉTTA (*It.*) A short coda, or passage added to a piece: or serving to connect one movement with another.
CODON. A bell.
COFFRE (*Fr.*) The belly, of a lute, guitar, &c.
COGLI (*It. pl.*) With the.
COGLI STRUMENTI (*It. pl.*) With the instruments.
COI (*It. pl.*) With the: *coi bássi*, with the basses: *coi violini*, with the violins.
COL (*It.*) With the: *coll' árco*, with the bow: *col básso*, with the bass.
COLACHON (*Fr.*) An Italian instrument, much like a lute, but with a longer neck.
COL ARCO (*It.*) *With the bow*: *see* COLL' ÁRCO.
COLASCIÓNE (*It.*) An instrument like a guitar, with two strings only.

COL CÁNTO (*It.*) With the melody, or voice: *see also* COLLA VÓCE.

COLL' / COLLA / COLLO (*It.*) With the.

COLLA DÉSTRA (*It.*) With the right hand.

COLLA PÁRTE (*It.*) *With the part*, or principal performer: indicating that the time is to be accommodated to the *sólo* singer, or player.

COLLA PIÙ GRAN FÓRZA E PRESTÉZZA (*It.*) As loud, and as quick as possible.

COLLA PÚNTA D' ÁRCO (*It.*) With the point, or tip of the bow.

COLL' ÁRCO (*It.*) *With the bow*: the notes are to be played with the bow, and not *pizzicáto*.

COLLA SINÍSTRA (*It.*) With the left hand.

COLLA VÓCE (*It.*) *With the voice*: implying that the accompanist must accommodate, and take the time from the singer.

COLLEGE YOUTHS. A name given to a society of bell-ringers, formerly in high repute, and including gentlemen of great learning and respectability amongst its members.

COLLEGIÁTA (*It.*) / COLLEGIAT-KIRCHE (*Ger.*) A collegiate church.

COL LÉGNO DELL' ÁRCO (*It.*) *With the bow-stick*: strike the strings with the wooden part, or wrong side of the bow, to produce particular effects.

COLL' OTTÁVA (*It.*) With octaves: to be played in octaves.

COLOFANE (*Fr.*) / COLOFÓNIA (*It.*) / COLOPHANE (*Fr.*) / COLOPHON (*Fr.*) / COLOPHONIUM (*Ger.*) / COLOPHONY (*Eng.*) Resin: used for the hair, in the bow of the violin, &c., to enable the performer to obtain a better, and firmer hold, or *bite*, upon the strings.

COLORATÚRA (*It.*) Ornamental passages, roulades, divisions, &c., in vocal music.

COMBINATION PEDALS. *See* COMPOSITION PEDALS.

CÓME (*It.*) As, like, the same as.

COMÉDIE (*Fr.*) Comedy, play.

COMÉDIEN (*Fr.*) Comedian, actor.

COMÉDIENNE (*Fr.*) An actress.

Cóme il prímo témpo (*It.*) In the same time as the first.

Cóme príma (*It.*) As before; as at first.

Comes (*Lat.*) A *companion*: this term was used by Fux, and other old theorists, to indicate the *answer*, in a fugue.

Cóme sópra (*It.*) *As above; as before*: indicating the repetition of a previous, or similar passage.

Cóme sta (*It.*) *As it stands*: exactly as it is written, without any alteration, or embellishment.

Cóme témpo del téma (*It.*) In the same time as the theme.

Cómico (*It.*) } Comic: also, a comic actor: a writer of
Comique (*Fr.*) } comedies.

Cominciánte (*It.*) A beginner, in music, &c.

Cominciáre (*It.*) To begin: *al cominciáre*, at the beginning.

Cominciáta (*It.*) The beginning: the commencement.

Cómma (*It.*) The ninth part of a tone. A comma is a small interval, used in treating of the analysis of musical sounds, and which may be described as something like the difference between D♯, and E♭, as played upon the violin by the best performers.

The interval of a *tone* is divided into nine almost imperceptible intervals, which are called *commas*, five of which constitute the major semitone and four the minor semitone.

Commédia (*It.*) A play, a comedy: also, a theatre.

Commediánte (*It.*) A comedian.

Commençant (*Fr.*) A beginner, in music, &c.

Commencer (*Fr.*) To begin, to commence.

Common chord. A chord consisting of a bass note or root, together with its third and fifth, to which the octave is generally added. It is also called a *triad*.

Common times. Those which have an *even* number of parts in a bar, as *two*, *four*, *six*, &c.

Comodaménte } (*It.*) Conveniently, easily, with ease;
Cómodo } quietly, with composure.

Company of musicians. One of the old chartered societies of London, originally instituted by Charles I.

Compensation mixture. An organ mixture-stop, in the pedals, of a peculiar composition, and intended to assist the intonation of the pedal pipes.

Compiacévole
Compiaciménto } (*It.*) Agreeable, pleasing, attractive.

COMPIÉTA (*It.*) Complin: evening prayers.

COMPLÉSSO (*It.*) A term applied to a chord which is complete.

COMPLIN (*Lat.*) Evening service, during Lent, in the Roman Catholic Church.

COMPONASTER (*Ger.*) A bad composer.

COMPÓNERE (*It.*)
COMPONIREN (*Ger.*)
COMPÓRRE (*It.*) } To compose music.

COMPONITÓRE (*It.*) A composer, author.

COMPONITRÍCE (*It.*) A female composer, an authoress.

COMPOSER (*Fr.*) To compose music.

COMPOSITEUR (*Fr.*)
COMPOSITÓRE (*It.*)
COMPONIST (*Ger.*) } A composer of music.

COMPOSITION. Any musical production, or invention. The art of inventing, or composing music.

COMPOSITION PEDALS. Pedals connected with a system of mechanism for arranging the stops in an organ. The invention is due to J. C. Bishop.

COMPOSITÚRA
COMPOSIZIÓNE } (*It.*) A composition, or musical work.

COMPOSIZIÓNE DI TAVOLÍNO (*It.*) Table-music; music sung at table; such as, part-songs, glees, catches, rounds, &c.

COMPÓSTO (*It.*) Composed; set to music.

COMPOUND INTERVALS. Those which exceed the extent of an octave: as, a ninth, tenth, &c.

COMPOUND TIMES. Those which include, or exceed *six* parts in a bar, and contain *two*, or more, principal accents; as $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{4}$, $\frac{9}{8}$, $\frac{12}{8}$, &c.

COMPRESSED HARMONY. *See* CLOSE HARMONY.

CON (*It.*) *With.*

CON ABBANDÓNO (*It.*) With passion and sentiment; with ardent feeling.

CON ABBANDÓNO ED ESPRESSIÓNE (*It.*) With passionate feeling, and expression.

CON AFFÉTTO
CON AFFEZIÓNE } (*It.*) With warmth, and intensity of expression.

CON AFFLIZIÓNE (*It.*) With affliction; mournfully.

CON AGILITÀ (*It.*) With agility, neatly; with clean and light execution.

CON AGITAZIÓNE (*It.*) With agitation; hurriedly.

Con alcúna licénza (*It.*) With a certain degree of licence, as regards time, and expression.

Con allegrézza (*It.*) With lightness: joyfully, cheerfully, gaily.

Con alterézza (*It.*) With an elevated, and sublime, expression.

Con amabilità (*It.*) With grace, and gentleness.

Con amarézza (*It.*) With affliction, mournfully.

Con amóre (*It.*) With an affectionate, ardent, expression.

Con ánima (*It.*) With soul, resolution, boldness.

Con animazióne (*It.*) With animation, decision, boldness.

Con audáce (*It.*) With boldness, audacity, firmness.

Con bellézza (*It.*) With beauty of tone, and expression.

Con brío (*It.*) With life, fire, spirit, brilliancy.

Con brío ed animáto (*It.*) With spirit, and resolution.

Con cálma (*It.*) With calmness, and tranquillity.

Con calóre (*It.*) With warmth: with fire.

Concatenazióne armónica (*It.*) Harmony in which some of the parts are changed, or moving, while others are held on, or sustained.

Con celerità (*It.*) With celerity, with rapidity.

Concénto (*It.*) Concord, agreement, harmony. This name is sometimes given to a collection of pieces.

Concentráre (*It.*) To concentrate the sounds: it also sometimes means, to veil the sounds with mystery.

Concertánte (*It.*) A piece in which each part is alternately principal, and subordinate, as in a *dúo concertánte.* It also implies, an orchestral piece, in which several of the instruments have occasional solos, or passages for the display of execution, and taste.

Concertáto (*It.*) In an irregular, extemporaneous manner: *see also* Concertánte.

Concerted music. Music in which several voices, or instruments, are heard at the same time; in opposition to *sólo* music.

Concert-geber (*Ger.*) Concert-giver.

Concérti (*It. pl.*) The plural of the word *concerto.*

Concertína (*It.*) A small instrument, of sexangular shape, held in the hands. The sounds are produced from metal tongues, or vibrators, by pressing the fingers upon the keys, which are placed on each side of the instrument,

and moving the bellows at the same time, to obtain the requisite supply of wind. The tones are soft, and delicate.

CONCERTÍNO (*It.*) A short concerto: the word also denotes a principal part in a concerto, or other full orchestral piece; *violíno primo concertíno*, principal first violin: *violíno secóndo concertíno*, principal second violin.

CONCERTIREN (*Ger.*) To accord, to agree in sound: also, to contend, or emulate with the voices, or instruments, in the parts of refined music, as in the *sóli* of concerts.

CONCERTIREND (*Ger.*) *See* CONCERTÁNTE.

CONCERT-MEISTER (*Ger.*) Master, or conductor of the concert: manager, or conductor of the musical academy.

CONCÉRTO (*It.*) A concert: harmony: also, a composition for a solo instrument, with orchestral accompaniments.

CONCERTO GRANDE (*Fr.*)
CONCÉRTO GRÓSSO (*It.*) } A grand orchestral composition, for many instruments, some Principal, some Auxiliary.

CONCÉRTO SPIRITUÁLE (*It.*) A miscellaneous concert, chiefly consisting of sacred, or classical music.

CONCERT OVERTURE. *See* OVERTURE.

CONCERT-SAAL (*Ger.*) Concert room: music room.

CONCERT-SPIELER (*Ger.*) A solo player, concerto player.

CONCERT SPIRITUEL (*Fr.*) *See* CONCÉRTO SPIRITUÁLE.

CONCERT-STÜCK (*Ger.*) A concert piece: a concerto.

CONCINNOUS (*Lat.*) Harmonising, coinciding in effect.

CONCITÁTO (*It.*) Perturbed, agitated.

CON CIVETTERÍA (*It.*) With coquetry, in a coquettish manner.

CONCLUSIÓNE (*It.*) The conclusion, or winding up.

CON CÓMODO (*It.*) With ease; without constraint, or effort: in a convenient time.

CONCORD. An agreeable combination of sounds: the opposite to a discord: *see* CONSONANCE.

CONCORDANT. Harmonious, consonant.

CONCORDANTEN (*Ger.*) Those sounds which, in combination, produce a concord: as C, E, G.

CONCORDÁNZA
CONCÓRDIA } (*It.*) Concord, harmony.

CON DELICATÉZZA (*It.*) With delicacy and softness.

CON DESIDÉRIO (*It.*) With an ardent, longing expression.

CON DEVOZIÓNE (*It.*) With devotion and fervour.

CON DILIGENZA (*It.*) With care and accuracy.

CON DISCREZIÓNE (*It.*) With discretion: at the discretion, or pleasure of the performer, not allowing the accompaniment to overpower the voice.

CON DISPERAZIÓNE (*It.*) With despair, desperation, violence of expression.

CON DIVOZIÓNE (*It.*) With religious feeling: in a devotional and solemn manner.

CON DÓLCE MANIÉRA } (*It.*) With sweetness, delicacy, soft-
CON DOLCÉZZA } ness.

CON DOLÓRE (*It.*) Mournfully, with grief and pathos.

CONDUCIMÉNTO (*It.*) A melody consisting of a regular succession of conjunct degrees.

CONDUCTOR. The master, or chief of an orchestra, who directs the time and performance of every piece with his baton, and occasionally with his hand.

CONDUCTUS (*Lat.*) A very old species of descant, of which all that is known is, that instead of being founded upon some chosen, or popular melody, it was entirely original, supplied its own theme, and, unlike other modes of descant, was independent of everything but the composer's imagination.

CON DUÓLO (*It.*) Mournfully, with grief and pathos.

CONDUTTÓRE (*It.*) A conductor.

CONE GAMBA. An organ stop of the gamba species, with conical pipes.

CON ELEGÁNZA (*It.*) With elegance.

CON ELEVAZIÓNE (*It.*) With elevation, in a lofty, elevated, grand style.

CON ENERGÍA (*It.*) With energy and emphasis.

CON ENTUSIÁSMO (*It.*) With enthusiasm.

CON ESPRESSIÓNE (*It.*) With expression.

CON ESPRESSIÓNE DOLORÓSA (*It.*) With a mournful expression.

CON ÉSTRO POÉTICO (*It.*) With poetic fervour and fury: with poetic rage.

CON FACILITÀ (*It.*) With facility.

CON FERMÉZZA (*It.*) With firmness.

CON FESTIVITÀ (*It.*) With festive gaiety.

CON FIDÚCIA (*It.*) With hope, with confidence.

CON FIERÉZZA (*It.*) With fire: fiercely.

CON FIOCHÉZZA (*It.*) With hoarseness: hoarsely: as occasionally in *búffo* parts.
CON FLESSIBILITÀ (*It.*) With flexibility, with freedom.
CON FÓRZA (*It.*) With force, with vehemence.
CONFRÉRIE DE ST. JULIEN (*Fr.*) An ancient French association, or club, of ballad singers, and itinerant fiddlers.
CON FRÉTTA (*It.*) Hurriedly: with haste.
CON FUÓCO (*It.*) With fire, with passion.
CON FÚRIA / CON FURÓRE (*It.*) With fury, impetuosity, rage, vehemence.
CONFUSIÓNE (*It.*) Confusion: want of clearness, and order.
CON GÁRBO (*It.*) With elegance and taste.
CON GENTILÉZZA (*It.*) With grace, and elegance.
CON GIUSTÉZZA (*It.*) With justness, and precision.
CON GIUSTÉZZA DELL' INTONAZIÓNE (*It.*) With just, and correct, intonation.
CON GLI (*It. pl.*) With the.
CON GRÁNDE ESPRESSIÓNE (*It.*) With much expression.
CON GRANDÉZZA (*It.*) With dignity, and grandeur.
CON GRAVITÀ (*It.*) With gravity, and majesty.
CON GRÁZIA (*It.*) With grace, and elegance; usually in a moderate time.
CON GÚSTO (*It.*) With taste.
CON ÍMPETO / CON IMPETUOSITÀ (*It.*) With impetuosity, and vehemence.
CON ÍMPETO DOLORÓSO (*It.*) With pathetic force, and energy.
CON INDIFFERÉNZA (*It.*) With indifference: a dramatic expression, intimating that the performer is to assume an air of indifference, and ease.
CON INNOCÉNZA (*It.*) In a simple, artless, and innocent style.
CON INTIMÍSSIMO SENTIMÉNTO (*It.*) With very much feeling: with great expression.
CON INTREPIDÉZZA (*It.*) With intrepidity, with boldness.
CON ÍRA (*It.*) With anger: angrily.
CONJUNCT (*Lat.*) A term applied by the ancient Greeks to tetrachords, when the highest note of one tetrachord formed the lowest note of the succeeding one.
CON JÚSTO (*It.*) With exactness.
CON LEGGERÉZZA / CON LEGGIERÉZZA (*It.*) With lightness, and delicacy.
CON LENÉZZA (*It.*) With mildness, sweetness.

CON LENTÉZZA (*It.*) With slowness: lingering.
CON MAESTÀ (*It.*) With majesty, and grandeur.
CON MALANCONÍA, CON MALENCONÍA, CON MALINCONÍA (*It.*) With an expression of melancholy and sadness.
CON MÁNO DÉSTRA, CON MÁNO DRÍTTA (*It.*) With the right hand.
CON MÁNO SINÍSTRA (*It.*) With the left hand.
CON MISTÉRIO (*It.*) With mystery; in a mysterious manner.
CON MODERAZIÓNE (*It.*) With a moderate degree of quickness.
CON MÓLTA ESPRESSIÓNE (*It.*) With much expression.
CON MÓLTO CARÁTTERE (*It.*) With much character and emphasis.
CON MÓLTO PASSIÓNE (*It.*) With much passion, and feeling.
CON MÓLTO SENTIMÉNTO (*It.*) With much feeling, and expression.
CON MORBIDÉZZA (*It.*) With softness, smoothness, delicacy, and tenderness.
CON MÓTO (*It.*) With motion: keeping up a lively movement: not dragging.
CON NEGLIGÉNZA (*It.*) With negligence; in a careless manner, without restraint.
CONNOISSEUR (*Fr.*) One skilled in music, and who is a competent judge of it.
CON OSSERVÁNZA (*It.*) With scrupulous care and accuracy in regard to time and expression.
CON OTTÁVA, CON 8VA (*It.*) With octaves: to be played in octaves.
CON PASSIÓNE (*It.*) With passion, with feeling.
CON PIACEVOLÉZZA (*It.*) With a pleasing, and graceful, expression.
CON PRECIPITAZIÓNE (*It.*) With precipitation, in a hurried manner.
CON PRECISIÓNE (*It.*) With exactness, and precision.
CON PRESTÉZZA (*It.*) With rapidity.
CON RÁBBIA (*It.*) With rage, fury, impetuosity.
CON RAPIDITÀ (*It.*) With rapidity.
CON RÉPLICA (*It.*) With repetition; to be repeated.
CON RISOLUZIÓNE (*It.*) With firmness, and resolution.
CON SDÉGNO (*It.*) With wrath; in an angry and scornful style.

CONSECUTIVE. A series of similar intervals, or chords, immediately following one another.

CONSECUTIVES. Consonances of like character, in succession, between two parts: such as are forbidden by the laws of harmony.

CON SEMPLICITÀ (*It.*) With simplicity.

CON SENSIBILITÀ (*It.*) With sensibility, and feeling.

CON SENTIMÉNTO (*It.*) With feeling, and sentiment.

CONSEQUENT (*Lat.*) An old term, meaning the *answer*, in a fugue, or of a point of imitation.

CONSERVATOIRE (*Fr.*) CONSERVATÓRIO (*It.*) CONSERVATORIUM (*Ger.*) A public school or academy of music, in which every branch of the art is taught.

CONSOLÁNTE (*It.*) In a consoling, comforting manner.

CONSOLATAMÉNTE (*It.*) Quietly, comfortably, cheerfully.

CON SOLENNITÀ (*It.*) With solemnity.

CON SÓMMA ESPRESSIÓNE (*It.*) With very great expression.

CONSONANCE. The opposite to a discord, or dissonance: an interval, or chord, pleasing, satisfactory, and agreeable to the ear, and which does not necessarily require another to follow it.

CONSONANT. A chord composed entirely of consonances.

CONSONANZ (*Ger.*) CONSONÁNZA (*It.*) A consonance: a concord: harmony.

CONSONÁRE (*It.*) To tune in unison, or concord, with another.

CONSONIREN (*Ger.*) To concord: to agree in sound.

CON SONORITÀ (*It.*) With a full, sonorous, vibrating kind of tone.

CON SORDÍNI (*It. pl.*) *With mutes*, in violin playing: in pianoforte music it means *with dampers*, indicating that the dampers are not to be raised by the pedal.

CON SORDÍNO (*It.*) *With the mute*: meaning that a mute, or damper, is to be affixed to the bridge of the violin, viola, &c.

CON SPÍRITO (*It.*) With spirit, life, energy.

CON STRÉPITO (*It.*) With noise: in a boisterous manner.

CON STROMÉNTI CON STRUMÉNTI (*It.*) *With the instruments*: meaning that the orchestra and the voices are together.

CON SUAVÉZZA CON SUAVITÀ (*It.*) With sweetness, and delicacy.

CONTADÍNA (*It.*) A country dance.

CONTADINÉSCO (*It.*) Rustic: in a rural style.
CON TENERÉZZA (*It.*) With tenderness, softness.
CON TEPIDITÀ (*It.*) With coldness, and indifference.
CON TIMIDÉZZA (*It.*) With timidity.
CON TÍNTO (*It.*) With various shades of expression.
CONTINUÁTO (*It.*) Continued, held on, sustained.
CONTINUED BASS. *See* BÁSSO CONTÍNUO.
CONTÍNUO (*It.*) *Continued: see* BÁSSO CONTÍNUO.
CONTRABÁSSIST. A double-bass player.
CÓNTRA-BÁSSO (*It.*) The double bass, the deepest toned stringed instrument of the bow species.
CONTRADDÁNZA (*It.*) A country dance.
CÓNTRA-FAGÓTTO (*It.*) The double bassoon: also, the name of an organ stop of 16, or 32 feet scale: *see* DOUBLE BASSOON.
CÓNTRA-GÁMBA (*It.*) An organ stop of 16 feet scale.
CONTRÁLTO (*It.*) The deepest species of female voice, the scale of which somewhat resembles that of the alto, or counter-tenor voice.
CON TRANQUILLÉZZA } (*It.*) With tranquillity, with calmness:
CON TRANQUILLITÀ } quietly.
CONTRA-POSAUNE (*Ger.*) Double trombone: a 16, or 32 feet reed stop, in an organ.
CONTRAPPUNTÍSTA (*It.*) One skilled in counterpoint.
CONTRAPPÚNTO (*It.*) Counterpoint: see that word.
CONTRAPPÚNTO ALLA MÉNTE (*It.*) *See* CHANT SUR LE LIVRE.
CONTRAPPÚNTO DÓPPIO (*It.*) Double counterpoint.
CONTRAPPÚNTO DÓPPIO ALLA DUODÉCIMA (*It.*) Double counterpoint in the twelfth.
CONTRAPPÚNTO SÓPRA IL SOGGÉTTO (*It.*) Counterpoint above the subject.
CONTRAPPÚNTO SÓTTO IL SOGGÉTTO (*It.*) Counterpoint below the subject.
CONTRAPUNKT (*Ger.*) Counterpoint.
CONTRAPUNTAL. Belonging, or relating to counterpoint.
CONTRAPUNTIST. One skilled in counterpoint.
CONTR' ÁRCO (*It.*) Bowing (the violin, &c.) in a manner contrary to rule:
CONTRÁRIO (*It.*) Contrary: *see* CONTRARY MOTION.
CONTRARY MOTION. Motion in an opposite direction to some other part, one rising as another falls.
CON TRASPÓRTO (*It.*) With passion, excitement, anger.

CONTRASSOGGÈTTO (*It.*) The counter-subject, secondary subject, or counter-theme, in a fugue.

CONTRATÉMPO (*It.*) *Against the time*: that is, one part moving in a slower progression than the other parts: syncopation.

CONTRA-TENOR. *See* COUNTER-TENOR.

CONTRATÖNE (*Ger.*) A term applied to the deeper tones of the bass voice.

CÓNTRA VIOLÓNE (*It.*) / CONTRE-BASSE (*Fr.*) The double bass: *see* CÓNTRA-BÁSSO.

CONTREDANSE (*Fr.*) A country dance: a quadrille: a dance in which the parties engaged stand against each other, in two opposite ranks.

CON TREMÓRE (*It.*) With tremor, in a trembling manner.

CONTRE-PARTIE (*Fr.*) A counterpart, the second part: a second voice, singing different notes from those of the first.

CONTRE-POINT (*Fr.*) Counterpoint.

CONTREPOINTISTE (*Fr.*) A contrapuntist.

CONTRE-SUJET (*Fr.*) The counter-subject, or second subject in a fugue.

CONTRE-TEMPS (*Fr.*) Syncopation: driving notes.

CON TRISTÉZZA (*It.*) With sadness, heaviness.

CON TÚTTA FÓRZA / CON TÚTTA LA FÓRZA (*It.*) With the whole power, with all possible force; as loud as possible.

CON UN DÍTO (*It.*) With one finger.

CON VARIAZIÓNE (*It.*) With variations.

CON VEEMÉNZA (*It.*) With vehemence, earnestness, force.

CON VELOCITÀ (*It.*) With velocity, rapidity.

CONVERSIO (*Lat.*) Inversion, in counterpoint.

CON VIGÓRE (*It.*) With vigour, force, sprightliness, strength.

CON VIOLÉNZA (*It.*) With violence, force; boisterously.

CON VIVACITÀ / CON VIVÉZZA (*It.*) With liveliness, vivacity, fire, sprightliness.

CON VÒCE RÁUCA (*It.*) With a hoarse, or rough voice.

CON VOLUBILITÀ (*It.*) With volubility; with freedom and fluency of performance.

CON ZÉLO (*It.*) With zeal, eagerness, ardour.

COPÉRTO (*It.*) Covered, muffled; *tímpani copérti*, muffled drums.

COPIST (*Ger.*) / COPISTE (*Fr.*) A music copyist.

Coppel-flöte (*Ger.*) *Coupling-flute*: an organ stop of the clarabella, or stopped diapason species, intended to be used chiefly in combination with some other stop.

Cópula (*It.*) / **Copule** (*Fr.*) An appliance in an organ, by which two rows of keys can be connected together; or the keys coupled with the pedals.

Cor (*Fr.*) A horn: commonly called the French horn.

Corále (*It.*) Choral: the plain-chant: relating to the choir.

Cor anglais (*Fr.*) *English horn*: the tenor hautboy, with the same scale, but a little larger than the hautboy, and sounding a fifth lower: *see* **Córno inglése**. The name is also applied to a reed stop in an organ.

Coránte / **Coránto** (*It.*) A slow dance in $\frac{3}{2}$ or $\frac{2}{4}$ time, moving in quavers, with two strains or reprises, each commencing with an odd quaver.

Córda (*It.*) A string: *úna córda*, one string.

Cordatúra (*It.*) The scale, or series of notes, to which the open strings of an instrument are tuned: *see* **Accordatúra**.

Corde (*Fr.*) A string: *une corde*, one string.

Corde à boyau (*Fr.*) Catgut; strings for the violin, harp, &c.

Corde à jour / **Corde à vide** (*Fr.*) An open string, on the violin, viola, &c.

Cor de chasse (*Fr.*) The hunting horn; the French horn.

Corde fausse (*Fr.*) A false, or dissonant string.

Cor de postillon (*Fr.*) A post-boy's horn; post-horn.

Cordes de Naples (*Fr.*) The strings imported from Naples, for the violin, harp, &c.

Cor de signal (*Fr.*) A bugle.

Cor de vaches (*Fr.*) The cowherd's horn.

Corde vuide (*Fr.*) An open string, on the violin, &c.

Cordiéra (*It.*) The tail-piece, of a violin, viola, &c.

Coregrafía (*It.*) The art of describing the figures of a dance.

Córica / **Córico** (*It.*) Choral.

Coriféo (*It.*) The leader of the dances, in a ballet.

Corimagístro (*It.*) The head of a choir.

Coriphæus (*Gr.*) *See* **Coriféo**.

Corísta (*It.*) A chorister.

Cormorne. *A soft-toned horn.* This name is sometimes given

to a reed stop in English organs, of 8 feet scale, and soft intonation: *see also* CREMÓNA.

CORNAMÚSA (*It.*) The bagpipe, consisting of a bourdon or drone, a small pipe in which is inserted a wheaten straw, and another pipe called the calumeau, with seven holes. These two pipes are inserted into the neck of a calf-skin bag, resembling in shape a chemist's retort, on the back of which is fixed the drone, and also a short pipe, through which the whole instrument is inflated by the mouth of the performer. The shape differs very little from that of the common or Scotch bagpipe, which was not peculiar to Scotland, but used also in Italy, and other southern countries, and formerly in Ireland.

CORNAMUSÁRE (*It.*) To play on the bagpipe.

CORNÁRE (*It.*) To sound, or wind a horn, or cornet.

CORNATÓRE (*It.*) One who blows, or plays on a horn.

CORNEMUSE (*Fr.*) *See* CORNAMÚSA.

CORNER (*Fr.*) To sound a horn, or cornet.

CORNET. An organ stop, consisting of several ranks of pipes: in German organs the name is sometimes applied to a large reed stop on the manuals, or to a small reed on the pedal. Also, a small horn, of which there were three kinds, treble, tenor, and bass, and they were formerly used in churches, and cathedrals, to assist the choir. The tones of the cornet were powerful, but capable of being much softened and modulated by a skilful performer.

CORNETA } A name sometimes applied to a reed stop in an
CORNETTO } organ, of 16 feet scale.

CORNET À BOUQUIN (*Fr.*) Cornet; bugle horn; small shawm.

CORNET À PISTONS (*Fr.*) A small brass instrument resembling a trumpet, but shorter, and softer in tone, with valves, or pistons, to produce the semitones.

CORNET DREIFACH (*Ger.*) Cornet, with three ranks, in German organs.

CORNETT (*Ger.*) } A cornet.
CORNÉTTA (*It.*) }

CORNETTÍNO (*It.*) A small cornet: an octave trumpet.

CORNÉTTO (*It.*) A cornet.

CÓRNI (*It. pl.*) The horns.

CÓRNO (*It.*) A horn, a French horn.

Córno álto (*It.*) A horn of a high pitch.

Córno básso (*It.*) A horn of a low pitch.

Córno cromático (*It.*) The chromatic horn: *see* **Córno ventíle.**

Córno di bassétto (*It.*) The basset-horn: a large clarinet with a brass bell mouth; the notes sound a fifth lower than written, and the tone is very fine. The name is also given to a delicate toned reed stop, in an organ, of 8 feet scale, and of the cremona, or clarinet species.

Córno di cáccia (*It.*) The hunting, or French horn.

Córno dólce (*It.*) *Soft horn*: an organ stop, occurring both in the manuals and pedals.

Corno-flute. An organ reed stop of 8 feet scale, producing a soft, agreeable quality of tone.

Córno inglése (*It.*) The English horn: a long hautboy, of deeper pitch, the tones of which are very beautiful, melancholy, and expressive.

Cornopean. An organ reed stop of 8 feet, on the manuals; the tone is more sonorous than that of the trumpet, and smoother than that of the horn, though not quite so powerful. The name is also given to a wind-instrument of the trumpet species: *see* **Cornet à pistons.**

Córno prímo (*It.*) The first horn.

Córno secóndo (*It.*) The second horn.

Córno ventíle (*It.*)
Cor omnitonique (*Fr.*) } Chromatic horn, with valves or keys, for producing the semitones as perfectly as the open notes.

Córo (*It.*) A chorus, or piece for many voices.

Coróna (*It.*) A pause, 𝄐.

Coronach (*Ir.*) Funeral hymn, burying song.

Corps de voix (*Fr.*) Body, or fulness of voice.

Corrénte (*It.*) An old dance tune, in slow triple time: *see* **Coránto.**

Corrépétiteur (*Fr.*)
Corripetitore (*It.*) } The musician who instructs the chorus-singers, and teaches them the choruses of new operas.

Coryphæus (*Gr.*) The conductor of the chorus: *see also* **Coriféo.**

Coryphée (*Fr.*) The leader, or chief of the groups of dancers in a *ballet.*

Cotillon (*Fr.*) A lively, animated old dance, in $\frac{6}{8}$ time.

COUAC (*Fr.*) The quacking sound produced by bad playing of the hautbois, or clarinet.

COUCHED HARP. A name formerly applied to the *spinet.*

COULÉ (*Fr.*) A group of two notes, connected by a slur.

COUNTERPOINT. *Point against point.* The art of adding one, or more parts, either plain and simple, or elaborate, to a given melody, theme, or subject. Before the invention of notes, the various sounds were expressed by *points.*

COUNTER-SUBJECT. The second subject, in a fugue composed on two subjects.

COUNTER-TENOR. *High-tenor*: the highest male voice, sometimes called the *alto.* It is generally a *falsétto.*

COUNTER-TENOR CLEF. The C clef, when placed on the third line of the stave.

COUNTRY-DANCE. An old species of dance, said to be of English invention, the earliest known specimen dating from about the fifteenth century: *see also* CONTRE-DANSE.

COUPER LE SUJET (*Fr.*) To curtail, or contract, the subject or theme.

COUPLER. *See* CÓPULA.

COUPLET (*Fr.*) A stanza, or verse; a song in a vaudeville, or comic opera.

COUPLING FLUTE. A name given to a stop which may be coupled to, or used with any other register.

COUPS D'ARCHET (*Fr.*) Strokes of the bow, in violin playing: ways, or methods of bowing.

COURANTE (*Fr.*) *Running*: an old dance in triple time, somewhat resembling a country-dance.

COURTAL, COURTAUD, COURTAUT (*Fr.*) An old instrument: a species of short bassoon.

COVERED CONSECUTIVES. *See* HIDDEN CONSECUTIVES.

CRACOVIENNE. A Polish dance, in $\frac{2}{4}$ time.

CREDO (*Lat.*) *I believe.* One of the principal movements of the Mass.

CREMÓNA (*It.*) A small town in Italy, celebrated as having been the residence of the renowned violin makers, *Amati, Stradivari* or *Stradiuarius, Guarnerius,* &c.; and whose instruments are often called *Cremonas.*

CREMÓNA. An organ reed stop, of delicate quality of tone,

tuned in unison with the diapasons: *see* CROMORNE, and KRUMM-HORN.

CRESCÉNDO (*It.*) With a gradually increasing power of tone.

CRESCÉNDO E INCALCÁNDO PÓCO À PÓCO (*It.*) Increasing the tone, and hurrying the time by degrees.

CRESCÉNDO PÓCO À PÓCO (*It.*) Increasing the tone by little and little.

CRESCÉNDO PÓI DIMINUÉNDO (*It.*) Increasing, and then diminishing, the tone.

CRIARDE (*Fr.*) Bawling, shouting: relating to the quality of the tone, of the voice.

CROCHE (*Fr.*) A quaver.

CROCHET (*Fr.*) The *hook* of a quaver, semiquaver, &c.

CRÓMA (*It.*) A quaver.

CROMÁTICA } (*It.*) Chromatic, with respect to intervals, and
CROMÁTICO } scales.

CRÓME (*It. pl.*) Quavers.

CROM-HORN (*Ger.*) A reed stop in an organ: *see* KRUM-HORN.

CRÓMMO (*It.*) A choral lamentation.

CROMORNE. An English reed stop, in an organ: *see* CORMORNE.

CROOKS. Small curved tubes applied to horns, trumpets, &c., to change their pitch, and adapt them to the key of the piece in which they are to be used.

CROQUE-NOTE (*Fr.*) An unskilful musician.

CROTALE (*Fr.*)
CRÓTALO (*It.*)
CROTALUM (*Gr.*)
} An ancient musical instrument, used by the priests of Cybele. It differs from the Sistrum, though the names are often confounded. From the allusions made to it by Virgil, Lucretius, and others, it appears to have been a small *Cymbal*, or a species of castanet.

CROTCHET. A note equal in duration and value to one-half of a minim: made thus ♩ or thus ♩.

CROTCHET REST. A mark of silence, equal in duration to a crotchet: made thus ♩, or sometimes thus ♩ or thus ♩, to distinguish it the more readily.

CROWD. An old name for the fiddle: *see* CRWTH.

CROWDER. An old term for a performer on the *Crwth*, or *Cruth*: the name was afterwards applied to a common

fiddler; hence, undoubtedly, the common surname *Crowther*, or *Crowder*.

CROWLE. An old English wind-instrument, of former times, a kind of bass-flute, or bassoon.

CROWTH. The English name of the *Crwth*: see that word.

CROWTHER. *See* CROWDER.

CRUCIFIXUS (*Lat.*) Part of the *Credo*, in a Mass.

CRUPEZIA (*Gr.*) Wooden clogs, worn by the Greek musicians.

CRUTH (*Sax.*) *See* CRWTH.

CRWTH (*Welsh*) An ancient Welsh instrument, resembling the violin; with six strings, and played on with a bow: the bridge differed from that of a violin, in that it was flat, and not convex on the top, from which it is supposed that the strings were struck at the same time, so as to give a succession of concords. It was sometimes corruptly called a *Crowd*.

C SCHLÜSSEL (*Ger.*) The C clef.

CUM CANTU / CUM DISCANTU (*Lat.*) *With song; with singing*: applied to the celebration of certain festivals in the Roman Catholic Church.

CUM SANCTO SPIRITU (*Lat.*) Part of the *Gloria*, in a Mass.

CURRENDANER (*Ger.*) A school or choir boy, of the singing processions.

CURRENDE (*Ger.*) Schoolboys, or young choristers, chanting in procession through the streets: procession of young choristers, singing plain-chant through the streets in Germany, at Christmas, and other festivals.

CURRENDSCHÜLER (*Ger.*) *See* CURRENDANER.

CURRENS SALTATIO (*Lat.*) *See* CORÁNTO.

CUSTOS (*Lat.*) A *Direct*, ☞.

CYMBALES (*Fr.*) *See* CYMBALS.

CYMBALISTA (*Lat.*) A cymbal player.

CYMBALS. Circular metal plates used in military bands, usually in combination with the great drum: they are clashed together, producing a brilliant, ringing effect. Cymbals are traceable to remote antiquity, and were formerly of a more cup-like shape, and much smaller, than at present, being now nearly flat. In the Museum at Naples there are some no larger than a dollar. They were consecrated to Cybele, and used by her priests. The name

is also applied to a compound, or mixture stop, in German organs, of very shrill quality of tone.

CYMBALE (*Fr.*) } A mixture stop of a very acute quality of
CYMBEL (*Ger.*) } tone.

CYTHORN. *See* CITHER.

D

D, called in France and Italy *Re*; the second note, or tone, of the modern scale of Guido d'Arezzo.

DA (*It.*) By, from, for, through, &c.

DA BÁLLO (*It.*) In the style of a dance, like a dance.

DABBUDÀ (*It.*) A psaltery.

DA CÁMERA (*It.*) For the chamber: *see* CHAMBER MUSIC.

DA CAPPÉLLA (*It.*) For the church: in the church style.

DA CÁPO (*It.*) *From the beginning*; from the commencement; often placed at the end of a movement, to indicate that the performer must return to the first strain.

DA CÁPO AL FÍNE } (*It.*) Return to the beginning, and
DA CÁPO SIN' AL FÍNE } conclude where the word *Fine* is placed.

DA CÁPO AL SÉGNO (*It.*) Return to where the *Sign* 𝄋 is placed at the beginning.

DA CÁPO, E PÓI LA CÓDA (*It.*) Begin again, and then play the *Códa*.

DA CÁPO SÉNZA REPETIZIÓNE, E PÓI LA CÓDA (*It.*) Begin again, but without repeating the strain, and then proceed to the *Códa*.

DA CÁPO SIN' AL SÉGNO (*It.*) Return to the beginning, and conclude at the *Sign*, 𝄋.

D'ACCORD (*Fr.*) In tune.

DA CHIÉSA (*It.*) For the church.

DACTYL (*Lat.*) A metrical foot, consisting of one long note or syllable, followed by two short ones, marked thus, — ◡ ◡.

DACTYLION (*Gr.*) A machine invented by Henri Herz, for strengthening, and giving independence to the fingers, in pianoforte playing.

DACTYLUS (*Lat.*) *See* DACTYL.

DAINA, DAINOS } A term, in Lithuania, for little amatory songs.

DAIRE. The tambourine, or hand-drum.

DAKTYLUS (*Ger.*) A *dactyl*: see that word.

DAL, DALL', DALLA, DALLE, DALLO } (*It.*) From the, by the, &c.

DA LONTÁNO (*It.*) *At a distance*: the music is to sound as if distant.

DAL SÉGNO (*It.*) *From the sign*: a mark directing a repetition from the place where the *sign* is placed.

DAMENISATION. *Solfeggi* to which are adapted the syllables used by Graun for vocal exercises, *da, me, ni, po, tu, la, be.*

DAMPER PEDAL. That pedal in a pianoforte, which raises the dampers from the strings, and allows them to vibrate fully. In pianoforte music its use is indicated by the abbreviation *ped.*

DAMPERS. That mechanism in a pianoforte, intended to check, or stifle, the vibration of the strings, and prevent a confusion of sounds.

DÄMPFEN (*Ger.*) To muffle, or deaden the tone, of a musical instrument.

DÄMPFER (*Ger.*) A mute, or damper, used to deaden the tone of the violin, &c.

DÄMPFUNG (*Ger.*) Damping, smothering the tone.

DANKLIED (*Ger.*) Thanksgiving song.

DANSE (*Fr.*) A dance tune.

DANSER (*Fr.*) To dance.

DANSERIES (*Fr.*) A name formerly given to all collections of dance tunes.

DANSEUR (*Fr.*) A male dancer.

DANSEUSE (*Fr.*) A female dancer.

DÁNZA (*It.*) A dance.

DANZÁNTE (*It.*) A dancer.

DANZÁRE (*It.*) To dance.

DANZATÓRE (*It.*) A male dancer.

DANZATRÍCE (*It.*) A female dancer.

DANZÉTTA (*It.*) A short dance, a little dance.

DA PRÍMA (*It.*) At first: from the beginning.

DA QUÉSTA PÁRTE FÍNO AL MAGGIÓRE PÓCO À PÓCO PIÙ ANIMÁTO E PIÙ FÓRTE (*It.*) From this place, as far as the major, gradually more animated, and louder.

DARM-SAITE (*Ger.*) A gut-string.

DARM-SAITEN (*Ger. pl.*) The strings of gut, used for the harp, violin, guitar, &c. Those called 'Roman strings' are made in the kingdom of Naples.

DARSTELLER (*Ger.*) Performer.

DA SCHÉRZO (*It.*) In jest; in a playful manner.

DA TRÁTRO (*It.*) For the theatre: music composed in a dramatic style.

DÁTTILO (*It.*) A *dactyl*: see that word.

DAUER (*Ger.*) The length, or duration, of notes.

DAUM, DAUMEN (*Ger.*) The thumb.

DAVID'S-HARFE (*Ger.*) David's harp.

D DUR (*Ger.*) The key of D major.

DÉBILE, DÉBOLE (*It.*) Feeble, weak, faint.

DÉBUT (*Fr.*) First appearance; the first time of singing or playing in public.

DÉBUTANT, DÉBUTANTE (*Fr.*) A singer, or performer, who appears for the first time before the public.

DÉBUTER (*Fr.*) To begin, to play first.

DECACHORDON (*Lat.*), DECACÓRDO (*It.*) An obsolete instrument of the harp or psaltery species, with a sound-board, and ten strings. The ancient Hebrew name was *Hasur*.

DECAMERÓNE (*It.*) A period of ten days: a collection of ten musical pieces.

DECANI (*Lat. pl.*) In cathedral music this term implies that the passages thus marked must be taken by those singers who are placed on that side of the choir where the *Dean* sits, which is usually the right hand side on entering the choir from the nave: but in some cathedrals the Dean sits on the left side.

DECEPTIVE CADENCE. A close on the triad of the sub-dominant: also, when after a succession of regularly connected chords, the cadence concludes in a foreign key. These cadences are called *Ingánni*: *see also* INTERRUPTED CADENCE.

DECEPTIVE MODULATION. A modulation by which the ear is deceived; that is, led to an unexpected harmony.

DÉCIDÉ, DÉCIDÉMENT (*Fr.*) With decision, resolution.

DECIMA (*Lat.*) A *tenth*: an interval of ten degrees in the scale: also, the name of an organ stop, sounding the tenth.

DECIMA QUARTA (*Lat.*) The interval of a fourteenth.

DECIMA QUINTA (*Lat.*) The interval of a fifteenth.

DECIMA TERTIA (*Lat.*) The interval of a thirteenth.

DÉCIME (*Fr.*) A tenth: *see* DECIMA.

DECIMOLE. A musical figure, formed out of the division of any note or chord, into ten parts, or notes, of equal value.

DÉCISIF (*Fr.*) Decisive, clear, firm.

DECISIÓNE (*It.*) Decision, firmness.

DECISÍSSIMO (*It.*) Very decided, with extreme decision and firmness.

DÉCISIVEMENT (*Fr.*) Decisively.

DECISÍVO, DECÍSO (*It.*) Decisive: with decision: firmly, boldly.

DECKE (*Ger.*) The belly, or sound-board, of a violin, viola, &c. Also, the cover, or top, in those organ stops which are *stopped*, or *covered*.

DECLAMÁNDO (*It.*) With declamatory expression.

DECLAMATION. Dramatic singing: the art of speaking words to music in such a manner, that their meaning is well expressed and understood, and the correct verbal accent carefully preserved.

DECLAMAZIÓNE (*It.*) Declamation.

DÉCLAVER (*Fr.*) To go out of the key.

DÉCOMPOSÉ (*Fr.*) Incoherent, unconnected.

DÉCORATION (*Fr.*) Some French theorists use this word to indicate the *signature*.

DECRESCÉNDO (*It.*) Gradually decreasing in power of tone: diminishing in force or loudness.

DEDICÁTO (*It.*), DÉDIÉ (*Fr.*) Dedicated.

DEDUCTIO (*Lat.*) The ascending scale or syllables in the Aretinian form of solmisation.

DEFICIÉNDO (*It.*) Dying away.

DEGRÉ (*Fr.*) A degree of the stave.

DEGREE. A step of the stave: moving from a line to a space,

or from a space to a line. The term *Degres* is also applied to certain distinctions granted by the Universities to eminent composers, &c.

DEL (*It.*) Of the.

DÉLASSEMENT (*Fr.*) A light, entertaining composition.

DELIBERATAMÉNTE, DELIBERÁTO (*It.*) Deliberately.

DELICATAMENTE (*It.*) Delicately, softly, smoothly.

DÉLICATESSE (*Fr.*), DELICATÉZZA (*It.*) Delicacy, refined execution, softness and smoothness.

DELICATISSIMAMÉNTE, DELICATÍSSIMO (*It.*) With extreme delicacy.

DELICÁTO (*It.*) Delicately, smoothly, softly.

DELÍRIO (*It.*) Frenzy, excitement.

DELL', DELLA, DELLE, DELLO (*It.*) Of the.

DELYN (*Welsh*). The Welsh harp.

DEM (*Ger.*) To the.

DÉMANCHER (*Fr.*) To change, or alter, the position of the hand: to shift, on the violin, &c.: to cross hands on the pianoforte, making the left hand play the part of the right, and *vice versa*.

DEMANDE (*Fr.*) The question, or proposition of a fugue: called also *dux*, or leading subject.

DEMI (*Fr.*) Half.

DEMI-BÂTON (*Fr.*) A breve rest.

DEMI-CADENCE (*Fr.*) A half-cadence, or cadence on the dominant.

DEMI-DITONE. *See* SEMI-DITONE.

DEMI-JEU (*Fr.*) Half the power of the organ, harmonium, &c.: the same as *mézzo fórte*.

DEMI-MESURE, DEMI-PAUSE (*Fr.*) A minim rest.

DEMI-QUART DE SOUPIR (*Fr.*) A demi-semiquaver rest.

DEMI-SEMIQUAVER. A short note, equal in duration to one half the semiquaver, made thus, , or thus,

DEMI-SEMIQUAVER REST. A mark of silence, equal in duration to a *demi-semiquaver*, made thus, .

DEMI-SOUPIR (*Fr.*) A quaver rest.
DEMI-TON (*Fr.*) A semitone.
DÉNOUEMENT (*Fr.*) Conclusion, the catastrophe of an opera, &c.
DE PLUS EN PLUS VITE (*Fr.*) More and more quickly, quicker by degrees, gradually.
DE PROFUNDIS (*Lat.*) One of the seven penitential psalms.
DERIVATIVES. Chords derived from others, by inversion.
DES (*Ger.*) The note D-flat.
DÉSACCORDÉ (*Fr.*) Untuned, put out of tune.
DÉSACCORDER (*Fr.*) To untune, to put out of tune.
DESCANT. An extemporaneous, or other counterpoint, on a given subject, melody, or theme.
DESCENDANT (*Fr.*) Descending.
DESCENDERE (*It.*) } To descend.
DESCENDRE (*Fr.*) }
DESCENDRE D'UN TON (*Fr.*) To sing a note lower.
DES DUR (*Ger.*) The key of D-flat major.
DESINVOLTURÁTO (*It.*) *See* DISINVOLTURÁTO.
DES MOLL (*Ger.*) The key of D-flat minor.
DESPERAZIÓNE (*It.*) *See* DISPERAZIÓNE.
DESSAUER MARSCH (*Ger.*) A famous instrumental march, one of the national airs of Germany, particularly of Prussia. It is supposed to be of Italian origin, and was brought over by Prince Leopold of Dessau, after the siege of Turin, 1706.
DESSIN (*Fr.*) The design, or sketch, of a composition.
DESSINER (*Fr.*) To make the sketch, or design, of a composition.
DESSUS (*Fr.*) The treble, or upper part.
DESTERITÀ (*It.*) Dexterity.
DÉSTO (*It.*) Brisk, sprightly.
DÉSTRA (*It.*) *Right: déstra máno*, the right hand.
DÉTACHÉ (*Fr.*) Detached, staccato.
DETERMINATÍSSIMO (*It.*) Very determined, very resolutely.
DETERMINÁTO (*It.*) Determined, resolute.
DETERMINAZIÓNE (*It.*) Determination, resolution.
DETONIREN (*Ger.*) *See* DISTONIREN.
DÉTONNATION (*Fr.*) False intonation, out of tune.
DÉTONNER (*Fr.*) To sing, or play, out of tune.
DÉTTO (*It.*) The same: *il détto stroménto*, the same instrument.

DEUTSCHE FLÖTE (*Ger.*) A German flute.

DEUX (*Fr.*) Two: *tous deux*, both.

DEUX FOIS (*Fr.*) Twice.

DEUXIÈME POSITION (*Fr.*) The second position of the hand, or finger, in playing the violin, &c.

DEVÓTO (*It.*) Devout, religious.

DEVOZIÓNE (*It.*) Devotion, religious feeling.

DEXTRA (*Lat.*) } The right hand.
DEXTRE (*Fr.*) }

DEXTRÆ (*Lat. pl.*) Applied by the ancient Romans, to those flutes which were to be played on with the right hand. The Roman flute player blew two instruments at the same time, and those which were played with the left hand were called *sinistræ*.

DI (*It.*) Of, with, for, in.

DIA (*Gr.*) *Through: throughout*: as *diapente*, through the fifth: *diapason*, through the octave.

DIACHISMA. An interval produced by the division of another interval.

DIACONICON (*Gr.*) The set of collects chanted by the *diaconus*, in the service of the Greek Church.

DIADROM. The tremulance, or vibration, of sounds.

DIAGRAMMA (*Gr.*) The ancient Greek scale, or system of sounds, which consisted of a *bisdiapason*, or double octave, and was dignified by the name of *Sistema-Perfectum*.

DIÁLOGO (*It.*) } A composition in which two parts, or voices,
DIALOGUE (*Fr.*) } respond alternately to each other.

DIÁNA (*It.*) } The reveille: the beat of the drum at day-
DIANE (*Fr.*) } break.

DIAPÁSON (*Gr.*) An *octave*: also, the *compass*, or *scale*, of a voice, or instrument: also, certain important *stops*, or *registers*, in an organ, which usually extend through the entire compass, and are called 8 feet stops, the lowest note CC having a pipe of that length or tone, as *open diapason*, *stopped diapason*, &c. In Germany the *diapason* is called *principal*, 8 *feet*.

DIAPASON CUM DIAPENTE (*Gr.*) An *octave and fifth*: the interval of a *twelfth*.

DIAPASON CUM DIATESSARON (*Gr.*) An *octave and fourth*: the interval of an *eleventh*.

DIAPENTE (*Gr.*) A perfect *fifth*: also, an organ stop: see QUINT.

DIAPENTE COL DITONO (*Gr.*) A major seventh.
DIAPENTE COL SEMIDITONO (*Gr.*) A minor seventh.
DIAPENTISARE (*Gr.*) To *descant*, or modulate in fifths.
DIAPHONIE } Clear, transparent: two sounds heard to-
DIAPHONY } gether.
DIASTEMA (*Gr.*) An interval, a space.
DIASTOLIK (*Gr.*) The system of musical division, and periods.
DIATESSARON (*Gr.*) A perfect fourth.
DIATONIC (*Gr.*). *Naturally*: that is, according to the degrees of the scale, proceeding by tones and semitones; moving from *line* to *space*, or from *space* to *line*, the name (or letter) of the note being changed each time.
DIATÓNICO (*It.*)
DIATONIQUE (*Fr.*) } Diatonic.
DIATONISCH (*Ger.*)
DIATONIQUEMENT (*Fr.*) Diatonically.
DI BEL NUÓVO (*It.*) Again.
DI BRAVÚRA (*It.*) In a florid, and brilliant style.
DICÉLIE (*It.*) Farces.
DI CHIÁRO (*It.*) Clearly.
DICHORD (*Gr.*) The two-stringed lyre: *see also* BICHÒRD.
DICHTER (*Ger.*) Poet, minstrel, bard.
DI CÓLTO (*It.*) Suddenly, instantly, at once.
DIESÁRE (*It.*)
DIÉSER (*Fr.*) } To sharpen notes, either at the signature, or in the course of a composition, by means of a sharp.
DIÈSE (*Fr.*) A *sharp*.
DIES IRÆ (*Lat.*) A principal movement in a Requiem.
DIÉSIS (*Gr. & It.*)
DIÈSIS (*Fr.*) } A quarter of a tone: half a semitone: a small interval used in the mathematical computation of intervals. The ancient Greeks applied this word to the smallest interval used in their music. In modern music it means a *sharp*.
DIESIS CHROMATICA (*Gr.*) The third part, or fraction, of a whole tone.
DIESIS ENHARMONICA (*Gr.*) A quarter tone: this interval may be described as the difference between G♯ and A♭, or between D♯ and E♭, on the violin.
DIESIS MAGNA (*Gr.*) A semitone.

DIÈZE (*Fr.*) A *sharp*, ♯.

DIFFÍCILE (*It.*) Difficult.

DI GÁLA (*It.*) Merrily, cheerfully.

DIGNITÀ, DIGNITÁDE, DIGNITÁTE (*It.*) Dignity, greatness.

DI GRÁDO (*It.*) *By degrees*: step by step: in opposition to DI SÁLTO, which see.

DI LEGGIÉRE, DI LEGGIÉRO (*It.*) Easily, lightly.

DILETANT (*Ger.*), DILETTÁNTE (*It.*) A lover of music or painting, an amateur, who composes or performs, without making the art his express vocation.

DILETTÁRSI DI MÚSICA (*It.*) To love music.

DILICATAMÉNTE (*It.*) Delicately, deliciously.

DILICATÉZZA (*It.*) Delicateness, niceness, softness, neatness.

DILICATISSIMAMÉNTE, DILICATÍSSIMO (*It.*) Very delicately: with excessive softness and delicacy.

DILICÁTO (*It.*) Soft, delicate.

DILIGÉNZA (*It.*) Diligence, care.

DILUDIUM (*Lat.*) An interlude.

DILUÉNDO (*It.*) A gradual dying away of the tone, until it is extinct: fading away: diminishing.

DIMINISHED. This word is applied to intervals, or chords, which are less than minor, or perfect.

DIMINISHED INTERVALS. Those which are *one semitone less* than minor, or perfect intervals.

DIMINISHED TRIAD. A chord composed of the minor third, and the diminished or imperfect fifth.

DIMINUÉ (*Fr.*) Diminished: *see* DIMINUÍTO.

DIMINUÉNDO (*It.*) Diminishing gradually the intensity, or loudness, of the tone: decreasing in power.

DIMINUÍTO, DIMINÚTO (*It.*) Diminished, lessened, in speaking of intervals or chords.

DIMINUTION. In counterpoint this means, the imitation of a given subject, or theme, in notes of *shorter* length, or duration: in opposition to *augmentation*.

DIMINUZIÓNE (*It.*) Diminution.

DI MÓLTO (*It.*) *Very much*: a great deal. This term augments the meaning of the word to which it is added.

as *allègro di mòlto*, very quick: *ardìto di mòlto*, with much passion.

Di nétto (*It.*) Neatly, cleverly.

Di nuóvo (*It.*) Newly, again, once more.

Dioxia. A perfect fifth: the fifth tone, or sound.

Di peso (*It.*) At once.

Diphonium. A vocal duet.

Di pósta (*It.*) At once.

Di quieto (*It.*) Quietly.

Direct. A mark 𝑊 placed sometimes at the end of a staff, to indicate the note next following.

Directeur (*Fr.*) A director, or manager, of an orchestra, or of a musical performance.

Direct motion. Similar motion: the parts rising or falling simultaneously.

Directrice (*Fr.*) A female manager, or director.

Diréttо (*It.*) Directed: conducted.

Direttóre (*It.*) *See* Directeur.

Direttríce (*It.*) *See* Directrice.

Dirge. A funeral song: a song of lamentation.

Diritta (*It.*) Straight on: direct: in ascending, or descending intervals.

Dirizzatóre (*It.*) *See* Directeur.

Dis (*Ger.*) The note D♯.

Disaccentáto (*It.*) Unaccented.

Disaccordáre (*It.*) To be out of tune.

Di sálto (*It.*) *By leaps, by skips*: in opposition to Di grádo, which see.

Disarmonía (*It.*) Discord, want of harmony

Disarmonichíssimo (*It.*) Extremely discordant.

Disarmónico (*It.*) Disharmonious, discordant.

Discant. The upper part: *see also* Descant.

Discant-clef (*Ger.*) The soprano clef: the C clef placed upon the first line, the note upon which line is called C (the middle C). This is seldom used now.

Discant-geige (*Ger.*) An obsolete term for the violin.

Discantist (*Ger.*) Treble, or soprano singer.

Discant-saite (*Ger.*) Treble string.

Discant-sänger (*Ger.*) Treble, or soprano singer.

Discendere (*It.*) To descend.

Discípola (*It.*) A female pupil.

Discépolo (*It.*) Pupil, scholar, disciple.
Disciólto (*It.*) Skilful, dexterous.
Disconcórdia (*It.*) Discord.
Discord. A dissonant combination of sounds: a peculiar species of harmony requiring to be resolved into, or to proceed to, a concord, in order to satisfy the ear.
Discordánte (*It.*) Discordant.
Discordanteménte (*It.*) Discordantly.
Discordánza (*It.*) Discord.
Discorder (*Fr.*) To be out of tune.
Discréto (*It.*) Discreetly.
Discrezióne (*It.*) Discretion, discreetly: not too loud: as *con discrezióne*, moderately; agreeably to the composer's intentions.
Dis-diapason (*Gr.*) A double octave: an interval of two octaves; a fifteenth.
Dis dur (*Ger.*) The key of D♯ major.
Diseurs (*Fr. pl.*) The itinerant vocalists who formerly recited romances, and metrical histories, in the French metropolis and the provinces.
Disinvólto } (*It.*) Free, dexterous, in an easy manner:
Disinvolturáto } not forced: naturally.
Disjunct. A term applied by the Greeks to those tetrachords where the lowest sound of the upper one was one degree higher than the acutest sound of the lower: *see* Conjunct.
Dis moll (*Ger.*) The key of D♯ minor.
Disperáto (*It.*) *Despaired of*: with extreme emotion: with desperation.
Disperazióne (*It.*) Despair, desperation: as, *con disperazióne*, with great emotion.
Dispersed harmony. Harmony in which the notes, or sounds, forming the various chords, are separated from each other by wide intervals.
Disposition. The arrangement of the stops in an organ, disposing them according to their relative power, and quality of tone, &c.
Dissonance. A discord: an interval, or chord, displeasing to the ear, and requiring to be followed by another in which the dissonant note is resolved.
Dissonant. An inharmonious combination of sounds.

DISSONÁNTE (*It.*) Dissonant, out of tune, discordant.
DISSONANZ (*Ger.*) / DISSONÁNZA (*It.*) Discord: dissonance.
DISSONÁRE (*It.*) / DISSONIREN (*Ger.*) To sound out of tune.
DISTANCE. The interval between any two sounds differing in pitch.
DISTÁNZA (*It.*) Distance, interval, space between.
DISTÍNTO (*It.*) Clear, distinct.
DISTONÁRE (*It.*) To be out of tune.
DISTONIREN (*Ger.*) To go out of tune: to jar: to produce discord either in singing, or playing.
DITHYRAMBE (*Fr. & Ger.*) A song, or ode, sung in ancient times, in honour of Bacchus: a wild, rhapsodical composition.
DITHYRAMBIC (*Gr.*) A song in honour of Bacchus: any poem written with wildness.
DITHYRAMBIQUE (*Fr.*) / DITHYRAMBISCH (*Ger.*) Dithyrambic.
DITHYRAMBUS (*Lat.*) *See* DITHYRAMBE.
DITIRÁMBICA / DITIRÁMBICO (*It.*) Dithyrambic.
DITIRÁMBO (*It.*) *See* DITHYRAMBE.
DÍTO (*It.*) The finger.
DÍTO GRÓSSO (*It.*) The thumb.
DITON (*Fr.*) / DITONE (*Gr.*) / DÍTONO (*It.*) / DITONUS (*Lat.*) Of two parts, or tones: a major third, or interval of two whole tones.
DITTIED. Sung: adapted to music.
DITTY. A poem to be sung: a pathetic song in a simple, unaffected style: a short, simple tale, sung in verse, to an appropriate melody.
DIVÉRBIO (*It.*) A musical dialogue, often used by the ancients to enrich their drama.
DIVERTIMÉNTO (*It.*) A short, light composition, in a pleasing and familiar style.
DIVERTISSEMENT (*Fr.*) A series of airs and dances, resembling a short ballet, introduced between the acts, or at the conclusion, of an opera: also, a composition in a light and *pleasing* style.

Divinare. A stopped organ register, of a beautiful tone.

Divísi (*It.*) Divided: separated. In orchestral parts this word implies that one half of the performers must play the upper notes, and the others the lower notes: the term has a similar meaning when it occurs in vocal music.

Division. A series of notes sung to one syllable. Formerly, this word implied, a sort of variation upon a given subject.

Divotaménte / **Divóto** (*It.*) Devoutly: in a solemn style.

Divozióne (*It.*) Devotion.

Dix-huitième (*Fr.*) The *eighteenth*, or double octave to the fourth.

Dixième (*Fr.*) The *tenth*, or octave to the third.

Dix-neuvième (*Fr.*) The *nineteenth*, or the double octave to the fifth.

Dix-septième (*Fr.*) The *seventeenth*, or the double octave to the third.

Dizain (*Fr.*) Stanza of ten verses.

D moll (*Ger.*) The key of D minor.

Do (*It.*) A syllable applied to the note C, in solfa-ing.

Docke (*Ger.*) The *jack* of a harpsichord.

Doctor of music. The highest musical degree conferred by the universities. It is obtained by composing certain exercises, and passing an examination, with the payment of certain fees. The title is sometimes presented, as a distinction, to eminent composers.

Dodekachordon (*Gr.*) The twelve ancient modes.

Dóglia (*It.*) Grief, affliction, sadness.

Doigt (*Fr.*) Finger.

Doigté (*Fr.*) Fingered.

Doigter (*Fr.*) To finger: the art of fingering any instrument.

Dolcan. An organ stop, of 8 feet scale, the pipes of which are of larger diameter at the top than at the bottom: the tone is very agreeable. The names *dulcan*, or *block-flute*, are sometimes erroneously applied to this stop.

Dólce (*It.*) Sweetly, softly, gently, expressively: applied also to organ stops of pleasing tone.

Dólce con gústo (*It.*) Softly and sweetly, with taste and delicacy.

Dólce e lusingándo (*It.*) In a soft, and insinuating style.

DÓLCE E PIACEVOLMÉNTE ESPRESSÍVO (*It.*) Soft, and with pleasing expression.

DÓLCE MA MARCÁTO (*It.*) Soft and delicate, but marked and accented.

DÓLCE MANIÉRA (*It.*) A delicate and expressive style of delivery.

DOLCEMÉNTE (*It.*) Agreeably, gently, sweetly, softly.

DOLCÉZZA (*It.*) Sweetness: softness of tone and expression.

DOLCIÁNO } (*It.*) A small bassoon, formerly much used, as a
DOLCÍNO } tenor to the hautboy.

DOLCICANÓRO (*It.*) Harmonious.

DOLCÍSSIMO (*It.*) Very sweet and soft: with extreme sweetness and delicacy.

DOLÉNTE (*It.*) Sorrowful, mournful, pathetic.

DOLENTEMÉNTE (*It.*) Dolefully, plaintively, mournfully.

DOLENTÍSSIMO (*It.*) Very plaintively: with much doleful and pathetic expression.

DOLÓRE (*It.*) Grief, sorrow.

DOLOROSAMÉNTE } (*It.*) Dolorously, sorrowfully, sadly, ten-
DOLORÓSO } derly, pathetically.

DOLZAÍNA } (*It.*) The hautboy.
DOLZAÍNO }

DOM (*Ger.*) A cathedral.

DOM-CHOR (*Ger.*) The cathedral choir.

DOMINANT. The name applied by theorists to the *fifth* note of the scale. In the ancient Greek, and the Ecclesiastical, or Church modes, the term Dominant was applied to that sound which was the prevailing one, and which was most frequently heard of any in the mode: in some, but not in all the modes, the dominant was a fifth above the *final*, or key-note: *see* GREEK MODES, *and* GREGORIAN MODES.

DOMINANTE (*Fr. & Ger.*) The dominant.

DOMINE SALVUM FAC (*Lat.*) A prayer for the reigning Sovereign, sung after the Mass.

DOM-KIRCHE (*Ger.*) A cathedral.

DONA NOBIS PACEM (*Lat.*) The concluding movement of the Mass.

DÓNNA (*It.*) Lady: applied to the principal female singers in an opera: as, *prima dónna assolúta*, first, or principal female singer.

DÓNNE (*It. pl.*) Ladies: *see* DÓNNA.

DONNER DU COR (*Fr.*) To blow a French horn.
DÓPO (*It.*) After.
DOPPEL (*Ger.*) Double.
DOPPEL-BE (*Ger.*) A double-flat, 𝄫, or 𝄫, lowering a note a whole tone, or two semitones.
DOPPEL-FLÖTE (*Ger.*) *Double flute*, a stop in an organ, the pipes of which have two mouths, which make the tone particularly bright and agreeable.
DOPPEL-FUGE (*Ger.*) Double fugue.
DOPPEL-GEDACT (*Ger.*) Double stopped diapason: *see* GEDACT.
DOPPEL-GEIGE (*Ger.*) *See* VIOLA D'AMOUR.
DOPPEL-GRIFFE (*Ger.*) Double stop, on the violin, &c.
DOPPEL-KREUZ (*Ger.*) A double sharp, ×, or ✱, or ♯♯, raising a note two semitones.
DOPPEL-SCHLAG (*Ger.*) A turn, ∾.
DOPPELT (*Ger.*) Double.
DÓPPIO (*It.*) Double, twofold: sometimes indicating that octaves are to be played.
DÓPPIO MOVIMÉNTO (*It.*) Double movement, or time: that is, *as fast again.*
DÓPPIO PEDÁLE (*It.*) Playing a bass passage on the organ, with the pedals moving in octaves, &c.; that is, using both feet at the same time.
DÓPPIO TÉMPO (*It.*) Double time: that is, *as fast again.*
DÓPPO (*It.*) *See* DÓPO.
DORIAN (*Gr.*) The name of one of the ancient modes, or scales: *see* GREEK MODES.
DORIEN (*Fr.*) *See* DORIAN.
DOT. A mark, which, when placed *after* a note, or rest, increases its duration one half, making it one half as long again. If there are *two* dots, the second dot is equal to half the preceding one. When the dot is placed *over* a note, it means that the note is to be played detached, or *staccáto.*
DOTS. When placed at the side of a bar, or a double bar, they show that the music on that side is to be repeated.
DOUBLE. The old name for a *Variation*: used by Scarlatti, Handel, and others.
DOUBLE A, *or* AA. *See* DOUBLE G.
DOUBLE ACTION HARP. A harp with pedals, by which each string can be raised two semitones.

DOUBLE B, *or* BB. *See* DOUBLE G.

DOUBLE BAR. Two thick strokes drawn down through the staff, to divide one strain, or movement, from another.

DOUBLE BASS. The largest and deepest toned of all bow-instruments. There are two kinds, one with three strings, the other with four. The real sounds of the double bass are an octave below the notes written. It had originally five rather thick gut strings, the two lowest of which were covered; and also frets for each semitone on the finger-board: but the frets have disappeared.

DOUBLE BASSOON. A large bassoon, the sounds of which are an octave deeper than those of the bassoon: also, a 16 or 32 feet organ reed stop, of smaller scale, and softer tone than the double trumpet.

DOUBLE BEMOL (*Fr.*) Double-flat.

DOUBLE C, *or* CC. *See* DOUBLE G.

DOUBLE CHANT. A simple, harmonised melody, in four strains, or phrases; to be sung to *two* verses of a psalm, or canticle.

DOUBLE CORDE (*Fr.*) Playing one and the same note, on the violin, upon two strings at once.

DOUBLE COUNTERPOINT. A counterpoint which admits of the parts being inverted in such a manner, that the upper part becomes the lower, and *vice versa*.

DOUBLE CROCHE (*Fr.*) *Double-hooked*: a semiquaver.

DOUBLE D, *or* DD. *See* DOUBLE G.

DOUBLE-DEMISEMIQUAVER. A note the value of which is one half the *Demisemiquaver*. It is sometimes called the *half-demisemiquaver*, or *semi-demisemiquaver*. It is marked thus , or thus .

DOUBLE-DEMISEMIQUAVER REST. A mark of silence, equal in duration to a *double-demisemiquaver*: made thus .

DOUBLE DIAPASON. An organ stop, tuned an octave below the diapasons. It is called a 16 feet stop, on the manuals, the lowest key, CC, having a pipe of that length, or tone: on the pedals it is a 32 feet stop.

DOUBLE DIÈSE (*Fr.*) A double-sharp, ×, ✱, or ♯♯.

DOUBLE DRUM. A large drum, used in military bands, and

beaten at both ends. It is carried horizontally in front of the performer, and the tone serves to mark the rhythm.

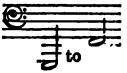
DOUBLE DULCIANA. An organ stop of small 16 feet scale, and delicate tone.

DOUBLE E, *or* EE } *See* DOUBLE G.
DOUBLE F, *or* FF }

DOUBLE FLAGEOLET. A flageolet consisting of two tubes, blown into through one mouth-piece, and producing two sounds at the same time; the holes in one tube being for the fingers of the right hand, and those of the other tube for the fingers of the left hand.

DOUBLE FLUTE. *See* DOPPEL-FLÖTE.

DOUBLE FUGUE. A fugue on two subjects.

DOUBLE G, *or* GG. In England the term *double* is applied to all those bass notes from  inclusive: in Germany the rule is slightly different.

DOUBLE GRAND PIANOFORTE. A remarkable instrument invented by James Pirsson, a pianoforte manufacturer at New York: it has two sets of keys, one at each end.

DOUBLE HAUTBOY. A 16 feet reed stop, of small scale, in an organ.

DOUBLE OPEN DIAPASON. *See* DOUBLE DIAPASON.

DOUBLE QUARTET. A composition written for eight instruments, (or two sets): as, four violins, two violas, and two violoncellos.

DOUBLE REED. *See* REED.

DOUBLES. An old term for *variations*: *see* DOUBLE.

DOUBLE SHAKE. Two notes shaken simultaneously.

DOUBLE SONATA. A sonata composed for two instruments, concertante: as, the pianoforte, and violoncello.

DOUBLE STOPPED DIAPASON. An organ stop, of 16 feet tone, on the manuals: the pipes are stopped, or covered, at the top. On the pedals it is called the *Sub-bourdon*, and is of 32 feet tone.

DOUBLE TIERCE. An organ stop, tuned a tenth above the diapasons, or a major third above the principal.

DOUBLE TONGUEING. A method of articulating quick notes, used by flute-players.

DOUBLE TRUMPET. An organ reed stop, of 16 feet scale: sometimes the lowest octave of pipes are omitted, and it is then called the *Tenoroon Trumpet.* The tone is a little weaker than the Unison Trumpet, to which it, of course, sounds the octave below: *see* TENOROON.

DOUBLE TWELFTH. An organ stop, sounding the fifth above the foundation stops: it is generally composed of stopped pipes, though sometimes of open ones. On the manual it is usually of $5\frac{1}{3}$ feet, and on the pedal $10\frac{2}{3}$ feet tone: *see* QUINT.

DOUBLETTE (*Fr.*) An organ stop, tuned an octave above the principal: in England it is called the *Fifteenth.* The term *Doublette* is sometimes applied by English organ builders to a stop containing two pipes to each note, sounding a fifteenth and a twenty-second above the diapasons.

DOUCEMENT (*Fr.*) Softly, gently, sweetly.

DOULEUR (*Fr.*) Grief, sorrow, pathos, tenderness.

DOULOUREUSEMENT (*Fr.*) Plaintively, pathetically.

DOULOUREUX (*Fr.*) Sorrowful, tender, plaintive.

DOUX (*Fr.*) Soft, sweet, smooth, gentle.

DOUZIÈME (*Fr.*) A twelfth.

DRAHT-SAITE (*Ger.*) Music wire: wire string.

DRAMA. A poem, accompanied with action: a play, a comedy, a tragedy.

DRAMATIQUE (*Fr.*) }
DRAMATISCH (*Ger.*) } Dramatic.

DRAMATISCHER DICHTER (*Ger.*) A dramatist: a writer for the stage.

DRAME (*Fr.*) }
DRÁMMA (*It.*) } A drama.

DRÁMMA BURLÉSCA (*It.*) A comic, or humorous drama: *see* BURLÉTTA.

DRÁMMA LÍRICO }
DRÁMMA PÉR MÚSICA } (*It.*) An opera, or musical drama.

DRAMMATICAMÉNTE (*It.*) Dramatically, in a theatrical or declamatory style.

DRAMMÁTICO (*It.*) Dramatic.

DREH-ORGEL (*Ger.*) Barrel organ.

DREH-STUHL (*Ger.*) Music stool.

DREHER (*Ger.*) A slow waltz, or German dance.

DREI (*Ger.*) Three.
DREIACHTELTACT (*Ger.*) Time, or measure, of three quavers.
DREIANGEL (*Ger.*) Triangle.
DREICHÖRIG (*Ger.*) A grand pianoforte, with three strings to each note.
DREIDOPPELT, DREIFACH (*Ger.*) Three-fold: triple: of three ranks.
DREIGESANG (*Ger.*) Trio; for three voices.
DREIKLANG (*Ger.*) A triad, a chord of three sounds, a common chord.
DREILING (*Ger.*) Tierce.
DREIREIM (*Ger.*) Triplet: stanza of three verses.
DREISANG, DREISPIEL (*Ger.*) A trio.
DREIST (*Ger.*) Bold, confident.
DREISTIGKEIT (*Ger.*) Boldness, confidence, resolution.
DREISTIMMIG (*Ger.*) *See* DREYSTIMMIG.
DREIVIERTELTACT (*Ger.*) Time, or measure, of three crotchets.
DREIZWEITELTACT (*Ger.*) Time, or measure, of three minims.
DREYKLANG (*Ger.*) *See* DREIKLANG.
DREYSTIMMIG (*Ger.*) In three parts: for three voices.
DRITTA, DRITTO (*It.*) Right: *máno dritta*, the right hand.
DRIVING NOTES. An old term applied to a passage consisting of long notes placed between shorter ones, and accented contrary to the usual and natural flow of the rhythm: *see* SYNCOPATION.
DROITE (*Fr.*) Right: *main droite*, the right hand.
DRONE. The largest of the three tubes of the bagpipe. It only sounds one deep note, which serves as a perpetual bass to every tune.
DRUM. A well-known instrument of percussion, consisting of a cylinder, covered at each end by a skin, which may be tightened by means of cords.
DRUM MAJOR. The principal drummer, in a military band.
DRUMSLADE. An old name for a drummer.
DUDELKASTEN (*Ger.*) Barrel organ.
DUDELKASTENSACK (*Ger.*) A bagpipe, a cornamuse, a horn-pipe.
DUDELN (*Ger*). To play on the bagpipe: also, a contemptuous term for playing badly on the flute, &c.

DUDLER (*Ger.*) A bagpiper, a player on the bagpipe.
DÚE (*It.*) Two: in two parts: *see* À DÚE.
DÚE CÓRDE (*It.*) Two strings: *see* À DÚE CÓRDE.
DÚE CÓRI (*It.*) Two choirs, or choruses.
DÚE PEDÁLI (*It.*) The two pedals are to be used.
DUET. A composition for two voices, or instruments: also, a pianoforte composition for four hands, or two performers.
DUETT (*Ger.*) A duet.
DUETTE (*Ger. pl.*) Duets.
DUETTÍNO (*It.*) A short duet.
DUÉTTO (*It.*) A duet.
DÚE VÔLTE (*It.*) Twice.
DULCAN. A name sometimes erroneously applied to the *Dolcan.*
DULÇANA, DULÇAYNAS (*Sp.*) *See* DOLCIÁNO.
DULCET. An organ stop: *see* DULCIANA PRINCIPAL.
DULCIAN (*Fr.*) A small bassoon: *see* DOLCIÁNO. The name is also applied to a stop in an organ.
DULCIANA (*Lat.*) An 8 feet organ stop, of a soft and sweet quality of tone.
DULCIANA PRINCIPAL. A delicate and sweet-toned organ stop, of 4 feet scale.
DULCICANÓRO (*It.*) Harmonious.
DULCIMER. A triangular chest, or box, strung with wires, which are struck with little rods. This is also the name of an ancient Hebrew instrument, of the form, tone, and compass of which we are ignorant.
DULCÍNO (*It.*) *See* DOLCIÁNO.
DULZAIN. *See* DOLCIÁNO.
DULZAÍNA (*Sp.*) The dulcimer: also a flute or pipe.
DULZ-FLÖTE (*Ger.*) An open organ-stop of 8 or 4 feet scale, and pleasant tone.
DUMB SPINET. Another name for the *Clavichord.*
DUMPF, DUMPFIG (*Ger.*) Of a dull, hollow, dead sound.
DUMPFIGKEIT (*Ger.*) Hollowness, dulness of sound.
DÚO (*It.*) Two: in two parts: a composition for two voices, or instruments: a duet.

DUODÉCIMA / DUODÉCIMO (*It.*) The twelfth: the twelfth note from the tonic: the name is also applied to an organ stop, tuned a twelfth above the diapasons.

DUODECIMÓLE (*It.*) A musical phrase, formed by a group of twelve notes.

DUODRÁMMA (*It.*) A kind of melodrama, in which only two persons act and sing.

DUÓLO (*It.*) Sorrow, grief, sadness.

DUÓMO (*It.*) A cathedral.

DUPLE TIME. Time with two beats in a bar, as, *álla cappélla* time, &c.

DÚPLO (*It.*) Double.

DUR (*Ger.*) *Major*, in speaking of keys and modes: as, *C dur*, C major.

DUR (*Fr.*) Hard, coarse, harsh: *see also* DURÁTE.

DÚRA (*It.*) Delay, stop, stay.

DURAMÉNTE (*It.*) Roughly, coarsely, harshly: also meaning that the passage is to be played in a firm, bold style, and strongly accented.

DURÁTE (*It.*) Hard, coarse, harsh: also implying false relations in harmony.

DURCHCOMPONIREN (*Ger.*) To set a song, through all its stanzas, to music.

DURCHDRINGEND (*Ger.*) Penetrating, piercing.

DURCHDRINGENDE STIMME (*Ger.*) A shrill voice, or tone.

DURCHFÜHRUNG (*Ger.*) Development.

DURCHGÄNGIG / DURCHGÄNGLICH (*Ger.*) Throughout: *die Noten der linken Hand durchgängig gebunden*, the notes of the left hand *legáto* throughout.

DURCHGEHEND (*Ger.*) Passing, transient: passing through.

DURCHSCHALLEN (*Ger.*) To sound through, to penetrate with sound.

DURCHSCHLAGEND (*Ger.*) A term applied to some organ-stops, indicating that they extend through the whole compass of the manual: it also signifies a *free reed* stop: which see.

DURCHSPIELEN (*Ger.*) To play, to act over: to try a musical instrument by playing upon it: to hurt one's fingers by playing too long: to perform a musical piece thoroughly.

DURÉE (*Fr.*) Length, duration of notes.

DUREMENT (*Fr.*) Hard, harsh.

DURETÉ (*Fr.*) *See* DURÁTE.
DURÉZZA (*It.*) Hardness, harshness, roughness of tone or expression.
DÚRO (*It.*) *See* DURAMÉNTE.
DUTCH CONCERT. A term of ridicule, when each performer plays his own tune, and in his own time.
DÜTCHEN, DÜTE (*Ger.*) A cornet.
DUTEN, DÜTEN (*Ger.*) A contemptuous term, meaning to *toot*, or blow on a horn.
DUX (*Lat.*) *Leader, guide*: the subject, or leading melody of a fugue.
DYSTONIE (*Gr. & Ger.*) Discord, or false intonation.

E

E, called in France and Italy *Mi*: the third note of the modern scale of Guido d'Arezzo.
E, ED (*It.*) *And*: as *fláuto e violíno*, flute and violin: *nobilmènte ed animáto*, with grandeur and animation.
E. The smallest, and most acute string, on the violin and guitar.
ECCEDÉNTE (*It.*) *Augmented*, in speaking of intervals: *see* AUGMENTED.
ECCHEGGIÁNTE (*It.*) Resounding, echoing.
ECCHEGGIÁRE (*It.*) To resound, to echo.
ECCLÉSIA (*It.*) Church.
ECCLESIASTICAL MODES. *See* CHURCH MODES.
ÉCCO (*It.*) An echo, the rebounding of a sound: *see also* ECHO.
ECHEIA (*Gr.*) Vases used by the ancients, at their dramatic performances, &c., to increase the effect of their voices.
ÉCHELLE (*Fr.*) The scale, or gamut.
ÉCHELLE CHROMATIQUE (*Fr.*) The chromatic scale.
ÉCHELLE DIATONIQUE (*Fr.*) The diatonic scale.
ÉCHELON (*Fr.*) Step, or degree, of the scale.
ÉCHO (*Fr.*) In organ music this term means, a repetition,

or imitation, of a previous passage, with some remarkable modification in regard to tone. In old organs the stops forming the 'echo' were enclosed in a solid wooden box, to give the effect of distance; this was afterwards altered and improved by Abraham Jordan, in 1712, who invented the 'swell,' by opening one of the sides of the box, and furnishing it with a moveable 'shutter'; and this afterwards gave place to a series of Venetian 'shades,' or 'shutters,' forming the *Venetian swell* of the present day. Some of the large modern organs contain an 'echo,' which is enclosed within the swell-box, the pipes of the 'echo' organ being of very small scale, with their own sound-boards, &c., and voiced upon an extremely light pressure of wind.

ECHO CORNET. An organ stop, the pipes of which are of small scale, with a light delicate tone. It is usually placed in the swell.

ECHOMETRE (*Gr.*) An instrument for measuring the powers of echoes and other sounds.

ÉCLISSES (*Fr.*) The *sides*, or hoops, of a violin, guitar, &c.

ECLOGUE. A pastoral song, or poem.

ECO (*It.*) An echo, the rebounding of a sound: the repetition of a previous passage, in a softer tone: *see also* ECHO.

ÉCOLE (*Fr.*) A school, a method, or course of instruction: a style of playing, singing, or composing, formed by some eminent artist.

ÉCOLIER (*Fr.*) A pupil.

ÉCOSSAIS (*Fr.*) } Scotch: a dance tune, or air, in the
ÉCOSSAISE } Scotch style.

ED (*It.*) *And.*

E DUR (*Ger.*) The key of E major.

EFFET (*Fr.*) } The effect, or operation of music, upon an
EFFÉTTO (*It.*) } audience.

ÉGALEMENT (*Fr.*) Equally, evenly, smoothly.

ÉGALITÉ (*Fr.*) Equality, evenness.

ÉGLISE (*Fr.*) Church: *musique d'église*, church music, music for the church.

EGLOGUE (*Fr.*) An eclogue.

EGUAGLIÁNZA (*It.*) Equality, evenness.

EGUÁLE (*It.*) Equal, even, alike: this word is also applied to a composition for several voices, or instruments, of one kind, as, male voices only, or female voices only.

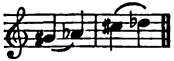
EGUALÉZZA (*It.*) Equality, evenness.
EGUALMÉNTE (*It.*) Equally, evenly, alike
EIGHTH. An octave.
EIGHTH-NOTE. A quaver.
EIN } (*Ger.*) A, an: one: *für ein oder zwei Claviere und*
EINE } *Pedal*, for one or two manuals and pedals.
EINBLASEN (*Ger.*) To blow into.
EINEM (*Ger.*) A, one: *mit einem Finger*, with one Finger.
EINFACH (*Ger.*) Simple, plain, unornamented.
EINFACHER CHORAL (*Ger.*) Plain choral: without any variation, or ornament.
EINGANG (*Ger.*) Introduction, preface, prologue, prelude.
EINGANG DER MESSE (*Ger.*) Introit.
EINGANG EINER MUSIK (*Ger.*) Prelude.
EINGANG-SCHLÜSSEL (*Ger.*) Introductory key.
EINGESTRICHEN (*Ger.*) Note of the treble, marked with *one stroke*: this refers to the octave from middle C to the B above.
EINGESTRICHENE OCTAVE (*Ger.*) The notes from middle C to the B above, both inclusive: in Germany these are marked with *one stroke*; thus, $\bar{c}$, or c^1.
EINGLIED (*Ger.*) *One-linked*, or, *one chord*, in speaking of sequences.
EINHÄLLIG (*Ger.*) Unison: harmonious.
EINHALTEN (*Ger.*) To pause, to stop.
EINHAUCHEN (*Ger.*) To breathe into.
EINHEIT (*Ger.*) Unity.
EINHELFEN (*Ger.*) To prompt.
EINHELFER (*Ger.*) Prompter.
EINIGEM (*Ger.*) Some, any: *mit einigem Ausdruck*, with some expression.
EINIGKEIT (*Ger.*) Concord, harmony, unity.
EINKLANG (*Ger.*) Unison, accord, harmony.
EINKLINGEN (*Ger.*) To accord.
EINLAUT (*Ger.*) Monotonous.
EINLEITUNG (*Ger.*) Introduction.
EINLEITUNGS-SATZ (*Ger.*) An introductory movement.
EINLEITUNGS-SPIEL (*Ger.*) Overture, prelude.
EINMAL (*Ger.*) Once.
EINMÜTHIGKEIT (*Ger.*) Concord, unanimity.
EINSANG (*Ger.*) A solo.

EINSCHLAFEN (*Ger.*) To die away, to slacken the time, and diminish the tone.
EINSCHNITT (*Ger.*) A phrase, or incomplete musical sentence.
EINSTIMMEN (*Ger.*) To agree in tune, to be concordant.
EINSTIMMIG (*Ger.*) Unanimity of tone, of one voice.
EINSTIMMIGKEIT (*Ger.*) Concord, agreement, unanimity.
EINTONIG (*Ger.*) Monotonous.
EINTRACHT (*Ger.*) Concord, unity.
EINTRÄCHTIG (*Ger.*) Concordant, harmonious.
EINTRÄCHTIGKEIT (*Ger.*) Concordance, harmony.
EINTRETEND (*Ger.*) Entering, beginning: *alle neu eintretende Stimmen hervortretend*, each newly entering part to be played very prominently.
EINTRITT (*Ger.*) Entrance, entry, beginning.
EINVERSTÄNDNISS (*Ger.*) Harmony, agreement, concord.
EIS (*Ger.*) The note E♯.
EISTEDDVOD (*Welsh*). A bardic congress, an assemblage of bards, first held in 1078, when Prince Gryffydd invited a number of bards from Ireland to Wales, to confer with his own, for the improvement and fostering of music.
ÉLÉGAMMENT (*Fr.*) / ELEGANTEMÉNTE (*It.*) } Elegantly, gracefully.
ELEGÁNTE (*It.*) Elegant, graceful.
ELEGÁNZA (*It.*) Elegance, grace.
ELEGÍA (*It.*) An elegy, or monody: music of a mournful, or funereal character.
ELEGIAC. Plaintive, mournful, sorrowful.
ELEGIÁCO (*It.*) / ÉLÉGIAQUE (*Fr.*) } Mournful, plaintive, elegiac.
ÉLÉGIE (*Fr.*) *See* ELEGÍA.
ELEGY. Funeral song, mournful song.
ÉLÉMENS (*Fr.*) / ELEMÉNTI (*It.*) } The rudiments, or elements, of musical science.
ELEVÁTO (*It.*) Elevated, sublime, lofty.
ELEVAMÉNTO / ELEVAZIÓNE } (*It.*) Grandeur, sublimity, loftiness of expression.
ÉLÈVE (*Fr.*) Pupil.
ELEVENTH. An interval comprising an octave and a fourth.
ÉLEVER (*Fr.*) To raise, or lift up the hand, in beating time.
ELINE (*Gr.*) The ancient *song of the weavers*.

ELLENLÄNGE } (*Ger.*) *Ell-length*, or *two foot* size, speaking
ELLIG } of the scale of pipes.
EMBELLIR (*Fr.*) To embellish, to adorn, to ornament.
EMBELLISSEMENT (*Fr.*) Embellishment.
EMBOUCHURE (*Fr.*) The mouth-piece of a flute, hautboy, or other wind-instrument: that part to which the lips are applied, to produce the sound. The term also refers to the position which the mouth must assume, in playing the instrument.
ÉMÉRILLONNÉ (*Fr.*) Sprightly, merry, brisk.
ÉMÉRITE (*Fr.*) Said of a professor who has retired from the duties of his profession.
E MOLL (*Ger.*) The key of E minor.
EMOZIÓNE (*It.*) Emotion, agitation.
EMPÂTER LES SONS (*Fr.*) To sing, or play, in a masterly, flowing style, without defects, or imperfections.
EMPFINDUNG (*Ger.*) Emotion, passion, feeling.
EMPHASE (*Ger.*) Emphasis.
EMPHATIQUE (*Fr.*) Emphatical.
EMPHATIQUEMENT (*Fr.*) Emphatically.
EMPHATISCH (*Ger.*) Emphatical.
EMPHASIS. Marked expression: a particular stress, or accent, on any note, generally indicated by > ∧ ∨ *fz.*, *sf.*, &c.
ÉMPITO (*It.*) Impetuosity.
EMPITUOSAMÉNTE (*It.*) Impetuously.
EMPLUMER (*Fr.*) To *pen*, or put quills into the *jacks* of a spinet, &c.
EMPORTÉ (*Fr.*) Passionate, hurried.
EMPORTEMENT (*Fr.*) Passion, transport.
EMPRESSÉ (*Fr.*) In haste, eager, hurried.
EMPRESSEMENT (*Fr.*) Haste, eagerness, in a hurried manner.
ENARMÓNICO (*It.*) Enharmonic.
ENCORE (*Fr.*) Again, once more, over again: demand for the repetition of a piece.
ENDECASÍLLABO (*It.*) Consisting of eleven syllables: a short lyric poem, composed of verses consisting of eleven syllables each.
EN DESCENDANT (*Fr.*) In descending.
ENDSCHLUSS (*Ger.*) End, conclusion, concluding piece.
ENERGETICAMÉNTE (*It.*) Energetically, forcibly.
ENERGÉTICO (*It.*) Energetic: with emphasis.

ENERGÍA (*It.*) Energy, force, emphasis, vigour.
ENERGICAMÉNTE (*It.*) Energetically, forcibly.
ENÉRGICO (*It.*) Energetic, forcible, vigorous.
ÉNERGIE (*Fr.*) Energy, force, emphasis.
ÉNERGIQUE (*Fr.*) Energetic: with emphasis.
ÉNERGIQUEMENT (*Fr.*) Energetically, forcibly.
ENERGISCH (*Ger.*) Energetical.
ENFANT DE CHŒUR (*Fr.*) Singing boy.
ENFASI (*It.*) Emphasis, earnestness.
ENFATICAMÉNTE (*It.*) Emphatically.
ENFÁTICO (*It.*) Emphatical: with earnestness.
ENFIATAMÉNTE (*It.*) Proudly, pompously.
ENFLER (*Fr.*) To swell, to increase the tone.
ENGE (*Ger.*) Close, condensed, compressed: this term is applied to the *strétto* in a fugue. Also, narrow, straight, in speaking of organ pipes.
ENGE HARMONIE (*Ger.*) Contracted, or close harmony, the intervals, or sounds, being near together.
ENGUICHURE (*Fr.*) The mouth-piece of a trumpet.
ENHARMONIC (*Gr.*) One of the ancient scales, or modes, proceeding by quarter tones. On the pianoforte these cannot be expressed, but on the violin, oboe, &c., they may be described as something like the difference between G♯ and A♭: or between D♯ and E♭: &c.

In modern music it also means, such a change in the nature of an interval or chord, as can be effected by merely altering the notation of one or more notes; thus,



ENHARMONIC INTERVALS. Such as have only a nominal difference (on the pianoforte): for instance: the minor third C, E♭, and the extreme second, C, D♯:—or, the extreme fifth, C, G♯, and the minor sixth, C, A♭: &c.

ENHARMONIC KEYS. Such as include (on the pianoforte) the same notes, and have the same scales, but under different names: for instance, the scales of F♯ and G♭:—B♯ and C♭:—D♯ and E♭:—A♯ and B♭:—E♯ and F:—G♯ and A♭:—C♯ and D♭.

ENHARMONIC CHANGE. This may take place upon a note,

chord, or entire passage, the signatures being changed, (to avoid complexity,) either for convenience in writing, or to obtain a passing modulation into another key, which can only be properly written by substituting flats for sharps, or sharps for flats.

ENHARMONIQUE (*Fr.*) } Enharmonic.
ENHARMONISCH (*Ger.*) }

ENJOUÉ (*Fr.*) Cheerful, gay.

ENJOUEMENT (*Fr.*) Cheerfulness, sprightliness, gaiety.

ENLEVER (*Fr.*) To lift up the hand, in beating time.

ÉNONCER (*Fr.*) To enunciate, to declare, to proclaim.

ÉNONCIATION (*Fr.*) Enunciation, declaration.

ENOPLIA (*Gr.*) War songs of the ancient Spartans.

EN RONDEAU (*Fr.*) Resembling a *Rondeau.*

ENSEIGNEMENT (*Fr.*) Instruction.

ENSEIGNER (*Fr.*) To instruct, to teach.

ENSEMBLE (*Fr.*) *Together, the whole*: a concerted vocal piece. Applied to concerted music when the whole is given with that perfect smoothness, and oneness of style and feeling, as to leave nothing further to be desired.

ENTGEGEN } (*Ger.*) Contrary, opposite, speaking of
ENTGEGENGESETZT } motion.

ENTHOUSIASME (*Fr.*) } Enthusiasm, warmth of expression.
ENTHUSIASMUS (*Ger.*) }

ENTHUSIASTISCH (*Ger.*) Enthusiastically: with warmth of expression.

ENTONER (*Fr.*) To give out the tune, to begin singing.

ENTR'ACTE (*Fr.*) Music played by the orchestra between the acts of a drama: a dramatic interlude, or prelude.

ENTRÁDA } (*It.*) An entrance, introduction, prelude, be-
ENTRÁNTE } ginning.
ENTRÁTA }

ENTRÁRE (*It.*) To enter, to begin.

ENTRÁRE IN BÁLLO (*It.*) To begin to dance.

ENTRÉE (*Fr.*) Entry, entrance, beginning.

ENTRETAILLE (*Fr.*) The interchange of the foot, in dancing.

ENTSCHEIDUNG (*Ger.*) Decision, determination.

ENTSCHIEDEN (*Ger.*) Decided: in a determined manner.

ENTSCHLAFEN (*Ger.*) To die away, to diminish gradually the tone, &c.

ENTSCHLIESSUNG (*Ger.*) Resolution, determination.

ENTSCHLOSSEN (*Ger.*) Determined, resolute.
ENTSCHLOSSENHEIT (*Ger.*) Resoluteness, firmness.
ENTSCHLUSS (*Ger.*) Resolution.
ENTUSIÁSMO (*It.*) Enthusiasm, warmth.
ENTWURF (*Ger.*) Sketch, outline, or design, of a composition
ENUNCIÁRE (*It.*) To enunciate, to declare, to proclaim.
ENUNCIATÍVA (*It.*) Enunciation, declaration.
ENUNCIÁTO (*It.*) Enunciated, declared, proclaimed.
ENUNCIAZIÓNE (*It.*) Enunciation, declaration.
EÓLIA (*It.*)
EOLIAN (*Gr.*)
ÉOLIEN (*Fr.*)
EÓLIO (*It.*)
} One of the ancient modes: *see* GREEK MODES.
ÉOLIQUE (*Fr.*) Eolic: *see* EOLIAN.
EPIAULA (*Gr.*) The ancient Greek *song of the millers.*
EPICAMÉNTE (*It.*) In an epic style.
EPICÉDIO (*It.*)
EPICEDION (*Gr.*)
EPICEDIUM (*Gr.*)
} An elegy, dirge, funeral song or ode.
ÉPICO (*It.*) Epic, heroic.
EPIDOTONOS (*Gr.*) The third above.
EPIGONION
EPIGONIUM
} (*Gr.*) An ancient Greek instrument, with forty strings, played with the fingers without a plectrum: the shape of the instrument is, however, unknown.
EPILENIA (*Gr.*) The ancient *song of the grape-gatherers.*
ÉPINETTE (*Fr.*) A spinet: see that word.
EPINICIA
EPINICIUM
} (*Gr.*) Triumphal songs, songs of victory: festival to commemorate a victory.
EPINÍCIO (*It.*)
EPINICION (*Gr.*)
} A triumphal song: *see* EPINICIA.
EPISODE. An intermediate passage: a digression: a portion of a composition not founded upon the principal subject or theme.
EPISODICAMÉNTE (*It.*) In the manner of an episode.
EPISÓDICO (*It.*) Episodic, digressive.
EPISÓDIO (*It.*) Episode, digression.
EPISODISCH (*Ger.*) In the manner of an episode.
EPISTROPHE (*Gr.*) A repetition of the concluding melody.
ÉPITALÁMIO (*It.*)
ÉPITHALMAE (*Fr.*)
} *See* EPITHALAMIUM.

EPITHALAMION } (*Gr.*) A marriage song: a nuptial song
EPITHALAMIUM } or ode.

E PÓI (*It.*) *And then*: as, *e pói la códa*, and then the coda.

ÉPOUMONER (*Fr.*) To tire the lungs.

EPTACORDE (*Fr.*) A heptachord, a lyre with seven strings.

EQUÁBILE (*It.*) Equal, alike, even, uniform.

EQUABILMÉNTE (*It.*) Smoothly, equally, evenly.

EQUALE. *See* EGUÁLE.

EQUAL TEMPERAMENT. That equalisation, or tempering, of the twelve sounds included in an octave, which renders all the scales equally in (or out of) tune; the imperfection being divided equally amongst the whole: *see* WOLF, *and* UNEQUAL TEMPERAMENT.

EQUAL VOICES. This term is applied to those compositions in which either all adult male, or all female voices are employed: all the voices being of *one* species, either male, or female.

EQUISONANT. Of the same, or like sound: a unison. In guitar music this term is often used, to express the different ways of stopping the same note.

EQUÍSONO (*It.*) Having the same sound: *see* EQUISONANT.

EQUIVOCAL. Such chords as may, by a slight change in the notation, belong to more than one key.

EQUIVOCÁLE (*It.*) *See* EQUIVOCAL,

ERFREULICH (*Ger.*) Joyful, rejoicing.

ERHABEN (*Ger.*) Elevated, sublime: a lofty and exalted expression.

ERHEBEN (*Ger.*) To raise, to elevate, to lift up the hand, in beating time.

ERHEBUNG (*Ger.*) Raising: elevation of the hand in beating time.

ERHÖHEN (*Ger.*) *See* ERHEBEN.

ERHÖHUNG (*Ger.*) *See* ERHEBUNG.

ERHÖHUNGS-ZEICHEN (*Ger.*) A sharp, or other mark for raising a note a semitone.

ERKLINGEN (*Ger.*) To sound: to resound.

ERLEHREN (*Ger.*) To acquire by teaching.

ERMUNTERUNG (*Ger.*) Animation, rousing, excitation.

ERNIEDRIGUNG (*Ger.*) Lowering: depression of a note by means of a flat, or natural.

ERNIEDRIGUNGS-ZEICHEN (*Ger.*) A flat, or other sign for lowering a note a semitone.
ERNST } (*Ger.*) Earnest, serious: in a grave, severe,
ERNSTHAFT } and earnest style.
ERNSTHAFTIGKEIT (*Ger.*) Earnestness, seriousness.
ERNSTLICH (*Ger.*) Earnest, fervent, ardent, grave.
ERNSTLICHKEIT (*Ger.*) Earnestness.
ERNST, UND MIT STEIGENDER LEBHAFTIGKEIT (*Ger.*) Earnestly, and with increasing vivacity.
ERÖFFNUNG (*Ger.*) Opening, beginning.
ERÖFFNUNGS-STÜCK (*Ger.*) Overture.
EROTIC. Amatory.
ERÓTICA (*It.*) Erotical: love songs, amatory ditties.
ERST (*Ger.*) First, at first: *erstes Heft*, first book, or part.
ERSTERBEN (*Ger.*) To die away, to fade or become extinct.
ERTONEN (*Ger.*) To sound, to resound.
ERWECKUNG (*Ger.*) Animation, awaking, excitation.
ERWEITERT (*Ger.*) Expanded, extended, developed.
ES (*Ger.*) The note E-flat.
ESÁCORDO (*It.*) Hexachord.
ESÁMETRO (*It.*) Hexameter.
ESÁTTA (*It.*) Exact, strict.
ESÁTTA INTONAZIÓNE (*It.*) Exact intonation.
ES DUR (*Ger.*) The key of E-flat major.
ESECUTÓRE (*It.*) A performer.
ESECUZIÓNE (*It.*) Execution, facility of performance, whether vocal, or instrumental.
ESECUTRÍCE (*It.*) A female performer.
ESEGUÍRE (*It.*) To execute, or perform, either vocally, or on an instrument.
ESÉMPIO (*It.*) Example, model, pattern, copy.
ESERCÍZIO (*It.*) An exercise, study for the acquirement of execution, whether instrumental, or vocal.
ESERCÍZJ (*It. pl.*) Exercises: *see* ESERCÍZIO.
ES ES (*Ger.*) The note E double-flat.
ESITAMÉNTO } (*It.*) Hesitation.
ESITAZIÓNE }
ES MOLL (*Ger.*) The key of E-flat minor.
ESORNÁRE (*It.*) To adorn, to embellish.
ESPACE (*Fr.*) A space of the stave.

Espagnol (*Fr.*) } Spanish: *all' espagnuólo*, in the Spanish
Espagnuólo (*It.*) } style.
Espérto (*It.*) Skilful, expert.
Espressívo (*It.*) Expressive: the movement must be performed with expression.
Espressióne (*It.*) Expression, feeling.
Espirándo (*It.*) Breathing deeply: with anxious endeavour.
Essai (*Fr.*) An essay.
Essémpio. *See* Esémpio.
Essential notes. The notes forming any chord: in contradistinction to all merely accidental, passing, or ornamental notes.
Essential seventh. The dominant seventh.
Estemporále } (*It.*) Extemporaneous.
Estemporáneo }
Estinguéndo } (*It.*) Becoming extinct, expiring, dying gradually away, in regard to tone and time.
Estínte }
Estínto }
Estravagánte } (*It.*) Extravagant and wild, both as to
Estravagánza } composition, and performance.
Estremaménte (*It.*) Extremely, very much.
Estribilho. A popular Portuguese song, in $\frac{6}{8}$ time.
Estribíllo (*Sp.*) A verse often repeated, the burden of the song.
Estrinienda (*It.*) A close, binding way of executing the notes of any passage: extremely *legáto*.
Estrinciéndo (*It.*) Playing a passage with force and precision.
Éstro poético (*It.*) Poetic inspiration, poetic rage, inspired fury, imaginative power in a composer.
Esultazióne (*It.*) Exultation: in a joyful, rejoicing style.
Et (*Lat.*) And: *pedale et manuale*, pedal and manual: that is, the hand and the feet play the same notes.
Éteinte (*Fr.*) *See* Estínte.
Étendue (*Fr.*) The extent, range, compass, of a voice or instrument.
Et incarnatus (*Lat.*) A portion of the *Credo*.
Étouffé (*Fr.*) *Stifled*, smothered, damped, in harp playing: in pianoforte music it means, an exceedingly soft style of playing.

ÉTOUFFOIRS (*Fr. pl.*) The dampers: *on lève les étouffoirs*, the dampers are to be raised.
ET RESURREXIT (*Lat.*) Part of the *Credo*.
ETTA } (*It.*) An Italian final diminutive: as, *trómba*, a
ETTO } trumpet, *trombétta*, a little trumpet: *see* INO.
ÉTUDE (*Fr.*) A study, an exercise.
ET VITAM (*Lat.*) A part of the *Credo*.
ETWAS (*Ger.*) Some, somewhat, a little.
ETWAS LANGSAMER (*Ger.*) A little slower.
EUFONÍA (*It.*) Euphony.
EUFÓNICO (*It.*) Harmonious, well-sounding.
EUPHONE (*Fr.*) A reed stop in an organ, of 16 feet scale this stop is generally a *free* reed.
EUPHONIE (*Fr.*) Euphony.
EUPHONY (*Gr.*) Sweetness of tone, agreeable sounds.
EUPHONIUM. A brass wind-instrument of modern invention, used in military bands.
EURYTHMY. Harmony: regular and symmetrical measure.
EUTHIA (*Gr.*) With the Greeks, a regularly ascending succession of sounds.
EUTIMÍA (*It.*) Alacrity, vivacity.
ÉVEILLÉ (*Fr.*) Lively, gay, sprightly.
EVIRÁTI (*It.*) Men with soprano voices, who formerly took the treble parts both in the church and the theatre, but are now nearly, if not quite, extinct.
EVOÈ (*It.*) An acclamation to Bacchus.
EVOLUTIO (*Lat.*) Inversion: referring to the fugal parts, or imitations, in double counterpoint.
EXABRUPTO (*Lat.*) Suddenly, abruptly, without preparation.
EXALTATION (*Fr.*) In an exalted, and dignified manner.
EXÉCUTANT (*Fr.*) A performer, either vocal or instrumental.
EXÉCUTER (*Fr.*) To perform, to execute, either vocally or instrumentally.
EXECUTION. Dexterity, and skill, either vocal or manual: agility in performance.
EXEQUIÆ (*Lat.*) Dirge.
EXEQUIEN (*Ger.*) Masses for the dead.
EXERCITIUM (*Ger.*) An exercise.
EXERCITIEN (*Ger. pl.*) Exercises.
EXERCIZI. *See* ESERCIZJ.

EXIT (*Lat.*) A word set in the margin of operas, &c., to mark the time when the actor is to leave the stage.

EXPRESSIF (*Fr.*) Expressive.

EXPRESSION. Observing the various modifications of *piáno*, and *fórte*, *legáto* and *staccáto*, &c., and imparting to the performance of any composition a peculiar charm arising from the impulse and feeling of the performer.

EXPRESSIVO. *See* ESPRESSÍVO.

EXTEMPORE (*Lat.*) Unpremeditated, improvised, on the spur of the moment.

EXTEMPORIREN (*Ger.*) To extemporise.

EXTEMPORIZE. To perform extemporaneously, without premeditation.

EXTENDED HARMONY. *See* DISPERSED HARMONY.

EXTRANEOUS. Foreign, far-fetched, belonging to a remote key.

EXTRANEOUS MODULATION. A modulation into some remote key, far distant from the original key and its relatives.

EXTRAVAGÁNZA (*It.*) A cadence, or ornament, which is redundant, or in bad taste: an extravagant, eccentric, and irregular composition: *see also* ESTRAVAGÁNZA.

EXTREME. A term referring to the most distant parts, as the treble and bass. Relating also to intervals in an augmented state: as, *extreme sharp sixth*, *extreme fifth*, &c. *See* AUGMENTED INTERVALS.

EXTREME KEYS. An old term implying those keys which have many sharps, or flats, as B, F♯, D♭, G♭.

F

F, called in France and Italy *Fa*, the fourth note of the modern scale of Guido d'Arezzo.

FABLIAU (*Fr.*) An ancient tale in verse.

FA BÉMOL (*Fr.*) The note F-flat.

FA-BURDEN. An old term applied to several ancient species of counterpoint. It also sometimes means a succession of chords of the sixth, where the interval of the sixth is formed by the extreme parts, and that of the third by the inner part.

FAÇADE D'ORGUE (*Fr.*) The front of an organ case.

FACES D'UN ACCORD (*Fr.*) The various positions of a chord.
FACH (*Ger.*) *Ranks*: as, *Cornet, fünf-fach*, cornet, five ranks.
FÁCILE (*Fr. & It.*) Easy.
FACILEMENT (*Fr.*) Easily, with ease, with facility.
FACILITÀ (*It.*) } Facility: facilitated: an easier arrangement
FACILITÉ (*Fr.*) } or adaptation.
FACKEL-TANZ (*Ger.*) Dance with flambeaux.
FACILMÉNTE (*It.*) With ease, easily.
FACTEUR D'ORGUE (*Fr.*) An organ-builder.
FACTURE (*Fr.*) The composition, or workmanship, of a piece of music.
FACTURE D'ORGUES (*Fr.*) Dimensions, or scale, of the pipes of an organ.
FA DIÈSE MAJEUR (*Fr.*) The key of F♯ major.
FA DIÈSE MINEUR (*Fr.*) The key of F♯ minor.
FAGGIÓLO (*It.*) The *flâuto piccolo*, or *petite flûte à bec*: the flageolet.
FAGOTT (*Ger.*) A bassoon.
FAGOTTÍNO (*It.*) A small bassoon.
FAGOTTIST (*Ger.*) } A performer on the bassoon.
FAGOTTÍSTA (*It.*) }
FAGÓTTO (*It.*) A bassoon: also, an organ stop: *see* BASSOON.
FAGOTTÓNE (*It.*) A double bassoon.
FAHNEN-MARSCH (*Ger.*) The march, or tune, which is played when the colours are lodged.
FAIRE DES FREDONS (*Fr.*) To run a division, to trill, or quaver.
FAITES BIEN SENTIR LA MÉLODIE (*Fr.*) Play the melody very distinctly.
FA LA. The burden, chorus, or refrain, of many old songs, &c.
FALÓTICO (*It.*) Fantastical, whimsical.
FALSCH (*Ger.*) False, wrong: *falsch singen*, to sing out of tune.
FALSE CADENCE. An imperfect, or interrupted cadence: a cadence in which the chord of the dominant is not followed by that of the tonic, but by some other chord, such as the sub-mediant, or sixth degree of the scale, &c.: *see also* INTERRUPTED CADENCE.
FALSE FIFTH. An old term for an imperfect, or diminished fifth: a fifth containing only *six* semitones, as C, G♭.

FALSE RELATION. When a note which has occurred in one chord, is found chromatically altered in the following chord, but in a *different part.*

FALSETT (*Ger.*)
FALSÉTTO (*It.*) — *Head-voice*: *feigned voice*: certain notes in a man's voice which are above its natural compass, and which can only be produced in an artificial, or feigned tone: called also *vóce di tèsta.*

FÁLSO BORDÓNE (*It.*) *See* FA-BURDEN.

FA MAJEURE
FA MAJOR } (*Fr.*) The key of F major.

FANÁTICO (*It.*) A fanatic, or passionate admirer: *un fanàtico per la música*, an ardent lover of music.

FANCIES. A term applied by old composers to their lighter compositions.

FANDÁNGO (*Sp.*) An expressive lively Spanish national dance in $\frac{3}{4}$ time, generally accompanied with castanets, and having a strong emphasis on the second beat in each bar.

FANDANGUÉRO (*Sp.*) One who is skilful in dancing the *fandàngo*: also, one who is fond of festive entertainments.

FANFARE (*Fr.*) A trumpet tune, a flourish of trumpets.

FANTAISIE (*Fr.*)
FANTASÍA (*It.*)
FANTASIE (*Ger.*) — *Fancy*, *imagination*, *caprice*: a species of music in which the composer gives free scope to his ideas, without regard to those regular, systematic, and symmetrical forms, which govern other compositions.

FANTASIOSAMÉNTE (*It.*) Fantastically, capriciously.

FANTASIÓSO (*It.*) Fantastic, capricious.

FANTASIREN (*Ger.*) To improvise, to play extemporaneously.

FANTASTICAMÉNTE (*It.*) In a fantastic style.

FANTÁSTICO (*It.*)
FANTASTIQUE (*Fr.*)
FANTASTISCH (*Ger.*) } Fantastical, whimsical, capricious, in relation to style, form, modulation, &c.

FARANDOLE.
FARANDOULE. } A lively dance, in $\frac{6}{8}$ time, peculiar to Provence.

FAR FIÁSCO (*It.*) To fail, to make no impression, to displease the public.

FAR FURÓRE (*It.*) To excite a high degree of admiration.

FARNETICAMÉNTO (*It.*) Frenzy, madness.

FÁRSA IN MÚSICA (*It.*) Musical farce, a species of little *comic opera* in one act.

FÁSCIE (*It. pl.*) The sides, or hoops, of a violin, viola, &c.
FASTOSAMÉNTE (*It.*) Pompously, proudly.
FASTÓSO (*It.*) Proud, stately, in a lofty and pompous style.
FAUSSE CORDE (*Fr.*) A false string, out of tune.
FAUSSET (*Fr.*) A falsetto, feigned voice: *see* FALSÉTTO.
FAUX (*Fr.*) False, untrue: *chanter faux*, to sing out of tune.
FAUX ACCORD (*Fr.*) A dissonance.
FAUX BOURDON (*Fr.*) *See* FA-BURDEN.
F CLEF. The bass clef.
F DUR (*Ger.*) The key of F major.
FEATHERING. A term sometimes applied to a particularly delicate, and lightly detached manner of bowing certain rapid passages on the violin.
FEDER-BRET (*Ger.*) The spring-board of an organ.
FEIER (*Ger.*) Festival, celebration, solemnity.
FEIER-GESANG (*Ger.*) Solemn hymn, anthem.
FEIERLICH (*Ger.*) Solemn, festive: solemnly.
FEIERLICHKEIT (*Ger.*) Solemnity, pomp.
FEIGNED-VOICE. *See* FALSÉTTO.
FELD-MUSIK (*Ger.*) Military music.
FELD-TONE (*Ger.*) The tone, or key-note, of the trumpet, and other military wind-instruments.
FELD-TROMPETE (*Ger.*) Military trumpet.
FÉRMA (*It.*) Firm, resolute, steady.
FERMAMÉNTE (*It.*) Firmly, steadily.
FERMÁTA (*It.*), FERMATE (*Ger.*) A pause.
FERMÁTE, FERMÁTO (*It.*) Firmly, steadily, resolutely.
FERMEMENT (*Fr.*) Firmly, resolutely.
FERMETÉ (*Fr.*), FERMÉZZA (*It.*) Firmness, resolution, steadiness.
FÉRMO (*It.*) Firm, resolute, steady: *cánto férmo*, the plain-chant.
FERN-WERK (*Ger.*) Distant, or remote-work: a term applied to a particular row of keys in German organs.
FERÓCE, FEROCEMÉNTE (*It.*) Fierce, resolute, bold: with a rough, ferocious expression.
FEROCITÀ (*It.*) Fierceness, boldness.
FERTIG (*Ger.*) Quick, nimble, dexterous: quickly.

FERTIGKEIT (*Ger.*) Quickness, dexterity, facility.
FERVEMMENT (*Fr.*) Fervently, vehemently.
FERVÉNTE (*It.*) Fervent, vehement.
FERVENTEMÉNTE } (*It.*) Fervently, vehemently.
FERVIDAMÉNTE }
FÉRVIDO (*It.*) Fervent, vehement.
FES (*Ger.*) The note F-flat.
FEST (*Ger.*) Feast, festival: also, firm, steady.
FESTE } (*Ger.*) Firmness, steadiness.
FESTIGKEIT }
FESTIGLICH (*Ger.*) Firmly, steadily.
FESTIVAMÉNTE (*It.*) Gaily, brilliantly.
FESTIVITÀ (*It.*) Festivity, gaiety.
FESTÍVO (*It.*) Merry, cheerful, gay.
FESTLICH (*Ger.*) Festive, festival, solemn.
FESTLICHKEIT (*Ger.*) Festivity, solemnity.
FESTÓSO (*It.*) Merry, cheerful, gay.
FEST-OVERTURE (*Ger.*) Festival overture: an overture in a vigorous, brilliant, style.
FESTZEIT (*Ger.*) Festival day.
FEUER (*Ger.*) Fire, ardour, spirit, passion.
FEURIG (*Ger.*) Fiery, ardent, passionate, brisk.
FEYER (*Ger.*) Festival, celebration.
F F, PRINCIPALMÉNTE IL BÁSSO (*It.*) Very loud, particularly the bass.
FIÁCCA } (*It.*) Feeble, weak, languishing, faint, speaking of
FIÁCCO } the tone.
FIÁSCO (*It.*) A failure: as to intonation, &c.
FIÁTO (*It.*) The breath: the voice.
FIDDLE. A common name for the violin.
FIDDLER. A violin player, a violinist.
FIDICINAL (*Lat.*) Of the fiddle, or violin species.
FIDÚCIA (*It.*) Confidence.
FIEDEL (*Ger.*) Fiddle, violin.
FIEDEL-BOGEN (*Ger.*) Fiddle-stick, violin bow.
FIEDELN (*Ger.*) To play upon the fiddle, to fiddle, to scrape.
FIEDLER (*Ger.*) Contemptuous term for a fiddler, gut scraper.
FIEL. An old name for the fiddle, or violin.
FIERAMÉNTE (*It.*) Fiercely, boldly, vehemently.
FIÈRE (Fr.) *Proud, lofty, fierce.*
FIÈREMENT (Fr.) *In a lofty, fierce manner.*

FIÉRO (*It.*) Bold, energetic, lively, spirited.
FIERTÉ (*Fr.*) Fierceness, stateliness.
FIFE. A small, shrill-toned instrument, of the flute species: only used in military music.
FIFER. One who plays on the fife.
FÍFFARO (*It.*) A fife: *see* PÍFFERO.
FIFRE (*Fr.*) A fife: also, a fifer: the name is also applied to one of the stops in a harmonium.
FIFTEENTH. A double octave, an interval of two octaves: also, the name of an organ stop, tuned two octaves above the diapasons.
FIFTH. An interval containing seven semitones: this is called a *perfect* fifth: the imperfect fifth contains only six semitones: the augmented fifth contains eight semitones.
FIGUR (*Ger.*) A musical figure, phrase, or idea.
FIGURAL-GESANG (*Ger.*) } Varied, and ornamented chant.
FIGURAL-GESÄNGE (*Ger. pl.*) } as opposed to plain-chant.
FIGURANTE (*Fr.*) An opera dancer, a figure dancer.
FIGURÁTO (*It.*) } Figured, florid, embellished: *see* BÁSSO FIGU-
FIGURÉ (*Fr.*) } RÁTO, *and* CÁNTO FIGURÁTO.
FIGURED BASS. A bass with figures placed over or under the notes, to indicate the harmony.
FILÁR LA VÓCE (*It.*) To spin out, to prolong the tone, gradually augmenting and diminishing the sound of the voice.
FILARMÓNICO (*It.*) Philharmonic, music-loving.
FILER LE SON (*Fr.*) *See* FILÁR LA VÓCE.
FILET DE VOIX (*Fr.*) A very thin voice.
FILUM (*Lat.*) The *stem* of a note.
FIN (*Fr.*) The end, the conclusion.
FINAL. The name given to the *first* sound, or note, in each of the ancient Greek, or ecclesiastical modes, that being the note with which all the Gregorian antiphones, responses, &c., terminated: *see* GREGORIAN MODES.
FINÁLE (*It.*) Final, concluding: the last piece of any act of an opera, or of a concert: or the last movement of a sonata, or symphony, &c.
FÍN À QUÌ (*It.*) To this place.
FÍNE (*It.*) The end, the termination.
FINGER-LEITER (*Ger.*) Finger-guides.
FINGER-SATZ (*Ger.*) Fingering.
FINIMÉNTO (*It.*) Conclusion, end.

FINITA (*It.*) Finished, ended, concluded.
FINITE CANON. A canon which is not repeated.
FINITO (*It.*) Finished, ended, concluded.
FIN QUI (*It.*) To this place.
FINTO (*It.*) Feigned, false, interrupted, in respect to cadences: a feint, or deceptive close.
FIÓCA (*It.*) Hoarse, faint, feeble: *vóce fióca*, a faint voice.
FIOCHÉZZA (*It.*) Hoarseness.
FIÓCO (*It.*) *See* FIÓCA.
FIORIGGIÁNTE (*It.*) Too ornate: tricked out with roulades, cadences, &c.
FIORÉTTI (*It.*) Little graces or ornaments, in vocal music.
FIORISCÍNTE } (*It.*) Flourishing, florid, abounding with orna-
FIORÍTO } ments.
FIORITÚRE } (*It.*) Embellishments and graces in singing:
FIORITÚRI } divisions of rapid notes.
FIÓTOLA (*It.*) Flute.
FIS (*Ger.*) The note F-sharp.
FIS DUR (*Ger.*) The key of F♯ major.
FIS FIS (*Ger.*) The note F double sharp.
FIS MOLL (*Ger.*) The key of F♯ minor.
FISTEL (*Ger.*) Feigned voice, falsetto.
FISTULA (*Lat.*) A pipe, Pan's pipe, pitch-pipe, flute.
FISTULA GERMANICA (*Lat.*) The German flute.
FISTULA PANIS } (*Lat.*) The Pandean-pipes, the shep
FISTULA PASTORALIS } herd's pipe.
FISTULATÓRE (*It.*) A piper.
FISTULIREN (*Ger.*) To sing in a feigned voice.
FITHELE. The ancient name of the violin or fiddle.
FLACH-FLÖTE (*Ger.*) *Shallow-flute*: flageolet: also, an organ stop of rather thin tone.
FLAGEOLET (*Fr. & Ger.*) An instrument resembling a small hautboy, but blown through a small ivory tube: the tone is agreeable, but very weak and fluty. Also, an organ stop of two feet scale, and wood pipes: the tone is smaller and sharper than that of the piccolo stop.
FLAGEOLET TONES. Those produced on instruments of the violin species, by drawing the bow very lightly over the strings, the fingers only just touching them: see HARMONICS.
FLAGIOLÉTTA. *See* FLAGEOLET.

FLASCHINETT (*Ger.*) The flageolet.

FLAT. A character which lowers a note one semitone, ♭.

FLATTER LA CORDE (*Fr.*) To play the violin, &c., in a soft, expressive manner.

FLAUTA AMABILIS (*Lat.*) *See* FLÁUTO AMÁBILE.

FLAUT À BECQ. *See* FLÛTE À BEC.

FLAUTÁNDO, FLAUTÁTO (*It.*) *Flute-like tone*: the flageolet-tones, or harmonics, on the violin, which are obtained by lightly touching the strings at certain points, with the fingers of the left hand.

FLAUTÍNA, FLAUTÍNO (*It.*) A small flute, an octave flute: a *piccolo*, or small flute: *see also* FLAUTÁNDO, *and* PICCOLO.

FLAUTÍSTA (*It.*) A performer on the flute.

FLÁUTO (*It.*) A flute.

FLÁUTO AMÁBILE (*It.*) The name of an organ stop, of soft and delicate tone.

FLÁUTO AMORÓSO (*It.*) A 4 feet organ stop of delicate tone.

FLÁUTO DI PAN (*It.*) *Pan's flute*: an organ stop of small size.

FLÁUTO DÓLCE (*It.*) An organ stop of a tranquil and agreeable flute-like tone.

FLAUTO DORIS, FLAUTO DOUCE. *See* FLÁUTO DÓLCE, *and* FLÛTE DOUCE.

FLÁUTO GRÁVE (*It.*) An organ stop of 8 feet tone.

FLAUTÓNE (*It.*) The bass flute, not in use: the name is also applied to a 16 feet pedal stop in an organ, of soft tone.

FLÁUTO PÍCCOLO (*It.*) An octave flute, a small flute of very shrill tone: also, a flageolet.

FLÁUTO TRAVÉRSO (*It.*) The *transverse flute*, thus named because it is held *across*, and blown at the side, contrary to the *flûte à bec*: it is also often called the German flute. The name is also applied to an organ stop, the pipes of which are cylindrical, of pear-tree wood, and sounding their octave, or harmonic, in the treble: *see* FLUTE.

FLÉBILE (*It.*) Mourning, doleful, sad.

FLEBILMÉNTE (*It.*) Dolefully, sadly, mournfully.

FLESSÍBILE (*It.*) Flexible, pliant.

FLESSIBILITÀ (*It.*) Flexibility of voice, or finger.

F-LÖCHER (*Ger.*) The *f* holes, or sound holes, of a violin, &c.

FLON-FLON (*Fr.*) *Bad music, trash*: also, the burden of certain old vaudevilles. It is now a contemptuous term for any air resembling them in style.

FLORID. Ornamental, figured, embellished.

FLÖTE (*Ger.*) Flute.

FLÖTEN (*Ger.*) To play upon the flute.

FLÖTEN-BEGLEITUNG (*Ger.*) Flute accompaniment.

FLÖTEN-BLÄSER (*Ger.*) Flute-player.

FLÖTE TRAVERSO (*Ger.*) The German flute: also, an organ stop: *see* FLÁUTO TRAVÉRSO.

FLÖTIST (*Ger.*) A flute-player.

FLÜCHTIG (*Ger.*) Lightly, fleetly.

FLÜCHTIGKEIT (*Ger.*) Lightness, fleetness

FLUGBLATT (*Ger.*) A fugitive piece.

FLÜGEL (*Ger.*) A harpsichord.

FLÜGEL-PIANOFORTE (*Ger.*) Grand pianoforte, in the form of a harpsichord.

FLUTE. A wind-instrument, generally made of wood, though sometimes of metal. The compass extends from middle C to the third C above, three octaves, with the semitones. Formerly the flute was very imperfect in many respects, but since the improvements introduced by Boëhm and others, the instrument is as complete, and the intonation as true and equal, and as sonorous as can be desired. It is often called the German flute, though the well-known antique statue of the piping faun seems to be a proof that it is not of German invention: and in the tessellated pavement of a temple of Fortuna Virilis, erected by Sylla, at Rome, a young man was represented playing on a traverse pipe, with an aperture to receive his breath, exactly corresponding with the German flute.

There was also another flute, of a pastoral kind, which was blown at the end, or beak, (like a clarinet,) and called the English flute. This is now obsolete. *See* FLÁUTO TRAVÉRSO, *and* FLÛTE À BEC.

FLUTE. An organ stop of the diapason species, the tone of which resembles that of the flute.

FLÛTE (*Fr.*) A flute: see that word.

Flûte à bec (*Fr.*) *Flute with a beak*: the old English flute, with a lip or *beak*: it was held longways from the lips, and blown at the end, like a clarinet: also, the name of an organ stop: *see also* Flûte douce.

Flûte allemande (*Fr.*) The German flute.

Flûte à pavillon (*Fr.*) An organ stop, of French invention, with a powerful tone: in England it is sometimes called the 'Bell Diapason.'

Flute-bass. *See* Bass-flute.

Flûte conique (*Fr.*) Conical flute: an organ stop.

Fluted. A term applied to the upper notes of a soprano voice, when they are of a thin and flute-like tone.

Flûte d'amour (*Fr.*) A flute, the compass of which is a minor third below that of the German flute: the name is also applied to an organ stop of 8 or 4 feet scale.

Flûte douce (*Fr.*) *Soft flute*: the *flûte à bec*: there were four kinds, the treble, alto, tenor, and bass.

Flûtée (*Fr.*) Soft, sweet: *voix flûtée*, a soft, sweet voice.

Flûte harmonique (*Fr.*) *See* Harmonic flute.

Flûte octaviante (*Fr.*) Octave flute, an organ stop.

Flûte ouverte (*Fr.*) An organ stop, of the diapason species.

Flûter (*Fr.*) To play the flute.

Flûte traversière (*Fr.*) The traverse, or German flute.

Flûteur (*Fr.*) A flute player.

Fluttuan. An organ stop, of a horn-like tone.

Flying cadence. *See* False cadence.

F moll (*Ger.*) The key of F minor.

Fóco (*It.*) Fire, ardour, vehemence.

Focosaménte (*It.*) Ardently, vehemently.

Focosíssimo (*It.*) Very ardently, much passion.

Focóso (*It.*) Fiery, animated, vehement.

Fogliétto (*It.*) Copy of the first violin part, in which the *sólo* passages of the other instruments, and the voice parts, are indicated, for the use of the leader; or for the conductor, in the absence of a full score.

Fois (*Fr.*) Time: *première fois*, the first time; *deuxieme fois*, the second time.

Folâtre (*Fr.*) Playful, wild, frolicsome.

Folía (*Sp.*) A species of Spanish dance.

Fondamentále (*Fr. & It.*) Fundamental: fundamental bass.

FONDAMÉNTO (*It.*) The fundamental bass: the roots of the harmony.

FOND D'ORGUE (*Fr.*) The most important stop in an organ, called in England the open diapason, 8 feet scale. In Germany this is called principal 8 feet.

FOOT. A certain number of syllables, constituting a distinct part of a verse: also, in very old English music it was a kind of ground, or drone accompaniment, to a song, which was sustained by another singer: *see also* PES.

FORLÁNA (*It.*) } A lively Venetian dance in $\frac{6}{8}$ time.
FORLANE (*Fr.*) }

FÓRTE (*It.*) Loud, strong.

FORTEMÉNTE (*It.*) Loudly, stoutly, vigorously, with force.

FORTÉZZA (*It.*) Force, power, vigour.

FÓRTE-PIÁNO (*It. Fr. & Ger.*) The piano-forte: thus called on account of its capability of modifying the intensity of the sounds.

FÓRTE POSSÍBILE (*It.*) As loud as possible.

FORTÍSSIMO (*It.*) Very loud, very vigorous.

FORTSETZUNG (*Ger.*) A continuation: further development.

FORTSINGEN (*Ger.*) To proceed with a song, to continue singing.

FÓRZA (*It.*) Force, strength, power.

FORZÁNDO } (*It.*) *Forced*: laying a stress upon *one* note, or
FORZÁTO } chord: sometimes marked ∧, ∨, >.

FOURCHETTE TONIQUE (*Fr.*) A tuning fork.

FOURTH. An interval comprising five semitones.

FOURTH FLUTE. A flute sounding a fourth higher than the concert flute.

FRANÇAISE (*Fr.*) A graceful dance, in $\frac{3}{4}$ time.

FRANCHÉZZA (*It.*) Freedom, confidence, boldness.

FRANÇOISE (*Fr.*) }
FRANZÉSE (*It.*) } French: in the French style.
FRANZÖSISCH (*Ger.*) }

FRANZTON (*Ger.*) An intonation below that of the received concert pitch.

FRAPPÉ (*Fr.*) *Stamping, striking*: a particular manner of beating time: or striking notes with force.

FRAPPER (*Fr.*) To beat the time: to strike.

FRÁSI (*It.*) Phrases, short musical sentences.

FREDDAMÉNTE (*It.*) Coldly, frigidly.

FREDDÉZZA (*It.*) Coldness, frigidity, heaviness.

FRÉDDO (*It.*) Cold, frigid, devoid of sentiment.

FREDON (*Fr.*) Trilling, quavering: a flourish, or other extemporaneous ornament: a roulade with a shake upon each note.

FREDONNER (*Fr.*) To trill, to quaver, to shake: also, to hum, or sing low.

FREE-MEN'S SONGS. Little compositions for three or four voices, a sort of *roundelay*, or country ballad, in use about 1600.

FREE-REED. A reed stop in an organ, in which the tongue, instead of striking on the edges of the reed, is impelled into the opening, and its rapid vibratory motion to and fro produces the sound. The tone of a *free* reed is particularly smooth and free from rattling, but is not usually so strong as that of a *striking* reed. The vibrators in a harmonium are of the free reed species.

FREGIÁRE (*It.*) To adorn, to embellish.

FREGIÁTO (*It.*) Embellished, ornamented.

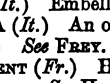
FREGIATÚRA (*It.*) An ornament, an embellishment.

FREI (*Ger.*) *See* FREY.

FRÉMISSEMENT (*Fr.*) Humming, singing in a low voice.

FRENCH HORN. *See* HORN.

FRENCH SIXTH. One form of the augmented sixth: a chord composed of a major third, extreme fourth, and extreme sixth: as



FRESCAMÉNTE } (*It.*) Freshly, vigorously, lively.
FRÉSCO }

FRÉTTA (*It.*) Increasing the time: haste, speed: accelerating the movement.

FRETS. Small projecting divisions placed across the finger-boards of guitars, &c., to mark where the notes are to be stopped.

FREUDE (*Ger.*) Joy, joyfulness, joyousness.

FREUDEN-GESANG (*Ger.*) Hymn of rejoicing.

FREUDIG (*Ger.*) Joyously, joyfully.

FREUDIGKEIT (*Ger.*) Joyousness, joyfulness.

FREY (*Ger.*) Free, unrestrained, as to style.

FREYE SCHREIBART (*Ger.*) The free style of composition.

FRISCH (*Ger.*) Freshly, briskly, lively.
FRÍVOLO (*It.*) Frivolous, trifling, trashy.
FRÖHLICH (*Ger.*) Joyous, gladsome, cheerful, gay.
FRÖHLICHKEIT (*Ger.*) Joyfulness, gaiety, joyousness.
FROSCH (*Ger.*) The lower part, or nut, of a violin bow.
FRÓTTOLA (*It.*) A ballad, a song.
FROTTOLÁRE (*It.*) To compose ballads.
F SCHLÜSSEL (*Ger.*) The F, or bass clef.
FUCHS-SCHWANZ (*Ger.*) *Fox-tail*: in old organs this is a *Nebenzug* to which is attached a real fox's tail, as a sort of joke: if any over-curious, or ignorant person draws out the register, the *fox-tail* is drawn out with it, into the hand, and there is much trouble to put it in again.
FÚGA (*It.*) *A flight, a chace*: *see* FUGUE.
FÚGA DÓPPIA (*It.*) A double fugue: a fugue on two themes, or subjects.
FUGA ÆQUALIS MOTÛS (*Lat.*) A fugue in which the answer has a similar tonal progression to that of the subject.
FUGA AUTHENTICA (*Lat.*) A fugue with an *authentic* theme, or subject.
FUGA CANONICA (*Lat.*) A canon.
FUGA CONTRARIA (*Lat.*) A fugue in which the answer is always, or for the most part, inverted.
FUGA IMPROPRIA (*Lat.*) An irregular fugue.
FUGA IN CONTRARIO TEMPORE (*Lat.*) A fugue in broken rhythmical division.
FUGA IRREGULARIS (*Lat.*) An irregular fugue.
FUGA LIBERA (*Lat.*) A free fugue.
FUGA MIXTA (*Lat.*) A mixed fugue.
FUGA OBLIGATA (*Lat.*) A strict fugue.
FUGA OBSTINATA, FUGA PERFIDA (*Lat.*) A fugue in which one figure is steadily adhered to.
FUGA PARTIALIS, FUGA PERIODICA (*Lat.*) The common, or usual form of the fugue, with episodical passages intermixed.
FUGA PROPRIA (*Lat.*) A regular fugue, strictly according to rule.
FUGARA (*Lat.*) An organ stop, of the gamba species, of bright and cutting tone, but slow speech.
FUGA RECTA (*Lat.*) *See* FUGA ÆQUALIS MOTÛS.
FUGA REGULARIS (*Lat.*) *See* FUGA PROPRIA.

FÚGA RICERCÁTA (*It.*) An artificial fugue.

FÚGA SCIÓLTA (*It.*) A free fugue, not fettered by the rules, with episodes of light and graceful ideas.

FUGA SOLUTA (*Lat.*) A free fugue.

FUGÁTO (*It.*) In the style of a fugue.

FUGA TOTALIS (*Lat.*) A canon.

FUGE (*Ger.*) A fugue: the term is also applied to the ranks of a mixture stop, in an organ.

FUGE GALANTE (*Ger.*) A free fugue, in the style of chamber music.

FUGHÉTTA (*It.*) A short fugue.

FUGIERTES, FUGIRT (*Ger.*) In the style of a fugue: *fugirt* is also applied to the ranks of a mixture stop, in an organ.

FUGUE. A composition in the strict style, in which a melody, or subject, is proposed or given in one part, and afterwards imitated and repeated, or answered, by each of the other parts in succession, according to certain rules.

FUGUE RENVERSÉE (*Fr.*) A fugue, the answer in which is made in contrary motion to that of the subject.

FÜHRER (*Ger.*) Conductor, director, leader: also, the subject, or leading theme in a fugue.

FULL. For all the voices, or instruments. In cathedral music it means, that the passage is to be sung by both sides of the choir.

FULL ANTHEM. An anthem in four, or more, parts, without verses, or solo passages; to be sung by the whole choir, in chorus: *see* VERSE ANTHEM.

FULL CADENCE. *See* PERFECT CADENCE.

FÜLL-FLÖTE (*Ger.*) *Filling-flute*: a stopped organ register, of 4 feet tone.

FULL SCORE. A score containing the whole of the vocal and instrumental parts of any composition, written on separate staves, placed under each other.

FULL SERVICE. A service for the whole choir in chorus, without any verse, or solo, parts: *see* VERSE SERVICE.

FUNDAMENTAL BASS. A bass containing the roots of the chords only. This bass is not intended to be played, but merely to serve as a test of the correctness of the harmony.

FUNDAMENTAL TONES. The tonic, dominant, and sub-dominant, *of any key* or scale.

FUNÈBRE (*Fr.*) } Funereal: mournful.
FUNERÁLE (*It.*) }
FUNÉREO (*It.*) }
FUNEBREO. *See* FUNÉREO.
FÜNF-FACH (*Ger.*) *Five-fold*: five ranks: speaking of organ pipes.
FÜNF-STIMMIG (*Ger.*) For five voices, or parts.
FÜNFTE (*Ger.*) A fifth.
FUNZIÓNE (*It.*) Function, or ceremony in a church: a festival.
FUNZIÓNI (*It. pl.*) Oratorios, masses, and other sacred musical performances.
FUÓCO (*It.*) Fire, energy, passion, ardour.
FUOCÓSO (*It.*) Fiery, ardent, impetuous.
FÜR DAS GANZE WERK } (*Ger.*) For the full organ.
FÜR DAS VOLLE WERK }
FUREUR (*Fr.*) Fury, rage, madness.
FÚRIA (*It.*) Fury, passion, rage, impetuosity.
FURIBÓNDO (*It.*) Mad and furious, extreme vehemence.
FURIE (*Fr.*) Fury, passion, impetuosity.
FURIEUSEMENT (*Fr.*) } Furiously, madly.
FURIOSAMÉNTE (*It.*) }
FURIOSÍSSIMO (*It.*) Very furiously.
FURIÓSO (*It.*) Furious, fierce, vehement.
FURLÁNDO } (*It.*) An antiquated dance.
FURLÁNO }
FURNITURE. An organ stop, consisting of several ranks of pipes, of very acute pitch.
FURÓRE (*It.*) Fury, rage, passion, madness.
FÜR ZWEI MANUALE (*Ger.*) For two manuals: in organ playing.
FUSA (*Lat.*) A quaver.
FUSÉE (*Fr.*) A very rapid roulade, or passage: a skip, &c.
FUSELLA (*Lat.*) A demi-semiquaver.
FUSS (*Ger.*) Foot: the lower part of an organ pipe.
FÜSSE (*Ger. pl.*) Feet: *see* FUSS.
FÜSSIG (*Ger.*) Footed: as 8-*füssig*, of 8 feet size, or scale.
FUSSTON (*Ger.*) The *tone*, or *pitch*: as 8 *Fusston*, a pipe of 8 feet tone: *see* DIAPÁSON.

G

G, called in France and Italy *sol*, the fifth note or sound of the modern scale of Guido d'Arezzo.

GAGLIÁRDA (*It.*) A *galliard*: which see.

GAGLIARDAMÉNTE (*It.*) Briskly, vigorously, gaily.

GAGLIÁRDO (*It.*) Spirited, merry, vigorous.

GAI (*Fr.*) Gay, merry, lively.

GAIEMENT, GAÎMENT (*Fr.*) Merrily, lively, gaily.

GAILLARDE (*Fr.*) Merry, brisk, lively: also, a *galliard*: which see.

GAILLARDEMENT (*Fr.*) Merrily, gaily, briskly.

GAÏTA (*Sp.*) A bagpipe: also, a sort of flute: the name is also given to a street organ.

GAITÉRO (*Sp.*) A player upon the bagpipe.

GÁJA, GÁJO (*It.*) Gay, merry, lively.

GAJAMÉNTE (*It.*) Merrily, lively, gaily.

GALÁNTE, GALANTEMÉNTE (*It.*) Gallantly, boldly, gracefully.

GALANTERIE-FUGUE (*Ger.*) A fugue in the free style.

GALANTERIEN (*Ger. pl.*) *Fashionable ornaments*: the turns, trills, shakes, slidings, &c., with which the old harpsichord music was embellished.

GALANTERIE-STÜCKE (*Ger. pl.*) Pieces in the free, ornamental style.

GALANT-STYL (*Ger.*) Free style, ideal style.

GALLIARD. A lively old dance, formerly very popular; in $\frac{3}{4}$ time.

GALOP. A quick dance, generally in $\frac{2}{4}$ time.

GALOPADE (*Fr.*), GALOPP (*Ger.*), GALÓPPO (*It.*) A *galop*.

GALOUBÉ, GALOUBET (*Fr.*) A small, ancient kind of flute, with three holes, sometimes to be met with in France.

GÁMBA (*It.*) The *viol di gámba*, or *bass viol*, an old instrument the predecessor of the violoncello, and thus termed because it was held between the knees of the player. It is

also the name of an organ stop, of an agreeable, and rather reedy tone.

GAMBA-BASS. A 16 feet organ stop, on the pedals.

GÁMBA MAJOR (*It.*) A name given to a 16 feet organ stop, or double gamba.

GAMBE (*Ger.*) Viol di gamba: bass viol: *see* GÁMBA.

GAMBETTE (*Ger.*) A small, or octave gamba stop, in an organ.

GAMBIST. A performer upon the *viol di gamba.*

GÁMMA (*It.*) / GAMME (*Fr.*) The *gamut*, or scale.

GAMME MAJEURE MONTANTE (*Fr.*) An ascending major scale.

GAMMES. Exercises on the scale.

GAMUT. The scale, of any key.

GAMUT G. That G which is on the first line of the bass stave.

GANASCIÓNE (*It.*) An Italian lute.

GANG (*Ger.*) Pace, rate of movement or motion.

GANZ (*Ger.*) Whole, perfect, entire, full: also, all, very.

GANZ LANGSAM (*Ger.*) Very slowly.

GANZE NOTE / GANZE TACTNOTE (*Ger.*) A *whole note*, or semibreve.

GANZE-TON (*Ger.*) A whole tone.

GANZE-WERK (*Ger.*) The full organ.

GANZ VERHALLEND (*Ger.*) Entirely dying away, very faintly.

GARBATAMÉNTE (*It.*) Gracefully.

GARBÁTO (*It.*) Graceful.

GÁRBO (*It.*) Simplicity, grace, elegance.

GARNIR UN VIOLON DE CORDES (*Fr.*) To string a violin.

GARRÍRE (*It.*) To chirp, to sing, to warble like a bird.

GAUCHE (*Fr.*) Left: *main gauche*, the left hand.

GAUDÉNTE (*It.*) Blithe, merry, sprightly.

GAUDENTEMÉNTE (*It.*) Merrily, joyfully.

GAUDIOSO (*It.*) Merry, joyful, blithe.

GAVOT (*Eng.*) / GAVÓTTA (*It.*) / GAVOTTE (*Fr.*) A lively, but stately, species of dance, in common time, popular in the seventeenth and eighteenth centuries. It consisted of two strains, each commencing, and ending, with a half bar.

G DUR (*Ger.*) The key of G major.

GEBLASE (*Ger.*) Trumpeting, blowing.

Gebläse (*Ger.*) Bellows: apparatus for blowing.
Gebrochen (*Ger.*) Broken: *see* Arpéggio.
Gebrochene Akkorde / **Gebrochener Accord** (*Ger.*) Broken chords, chords played in *arpéggio*.
Gebunden (*Ger.*) Bound, connected, slurred, syncopated: *besonders gebunden*, particularly *legáto*.
Gebundene Note (*Ger.*) A tied note, which is to be sustained, and not repeated.
Gebundener Stil (*Ger.*) Style of strictly connected harmony; style of counterpoint.
Geburts-lied (*Ger.*) Birth-day song.
Gedackt / **Gedeckt** (*Ger.*) *Stopped, covered* with a lid: certain registers of pipes in an organ; as, the stopped diapason, &c.
Gedact. *See* Gedackt.
Gedackt-flöte (*Ger.*) Stopped flute, in an organ: *see* Gedackt.
Gedeckte Stimmen (*Ger. pl.*) Stops with covered pipes, as the stopped diapason, &c., in an organ.
Gedicht (*Ger.*) Poem, fable, tale, verses.
Gefährte (*Ger.*) The answer, in a fugue.
Gefällig (*Ger.*) Pleasingly, agreeably.
Gefiedel (*Ger.*) Fiddling, playing on the fiddle.
Gefühl (*Ger.*) Feeling, sentiment, expression.
Gegenbewegung (*Ger.*) Contrary motion.
Gegenhall / **Gegenschall** (*Ger.*) Resonance, echo, repercussion of sound.
Gegenpunkt (*Ger.*) Counterpoint.
Gegenstimme (*Ger.*) Counter-tenor, or alto, part.
Gegenstimmig (*Ger.*) Discordant, dissonant.
Gegensubject (*Ger.*) Counter-subject, in a fugue.
Gehend (*Ger.*) Going, moving easily; of the same meaning as *andánte*.
Geige (*Ger.*) The violin: the fiddle.
Geigen (*Ger.*) To play upon the violin; to fiddle.
Geigen-bogen (*Ger.*) Violin bow: fiddle-stick.
Geigen-futter (*Ger.*) Case for a violin.
Geigen-hals (*Ger.*) The neck of a violin.
Geigen-harz (*Ger.*) Colophony, Spanish resin, hard resin.
Geigen-holz (*Ger.*) Fiddle wood: the wood used in making violins.

GEIGEN-MACHER (*Ger.*) Violin maker.

GEIGEN-PRINCIPAL (*Ger.*) Violin, or crisp-toned, diapason, a German organ stop with a pungent tone, very like that of the gamba, but of a fuller quality.

GEIGEN-SAITE (*Ger.*) Violin string.

GEIGEN-SATTEL, GEIGEN-STEG (*Ger.*) The bridge of a violin.

GEIGER (*Ger.*) Violin player, fiddler.

GEISTREICH, GEISTVOLL (*Ger.*) Spirited, full of life and spirit.

GELASSEN (*Ger.*) Calmly, quietly, tranquilly.

GELASSENHEIT (*Ger.*) Calmness, tranquillity.

GELAUFE, GELAUFEN (*Ger.*) Running passages, scale passages, rapid movements.

GELÄUFIG (*Ger.*) Easy, fluent, rapid.

GELÄUFIGKEIT (*Ger.*) Fluency, easiness, volubility.

GELÄUT (*Ger.*) Ringing of bells, peal of bells.

GELINDE (*Ger.*) Softly, gently, smoothly.

GELINDIGKEIT (*Ger.*) Softness, smoothness, sweetness, gentleness.

GELLEN (*Ger.*) To sound loudly.

GELLFLÖTE (*Ger.*) Clarionet.

GELTUNG (*Ger.*) Value, or duration, of a note or rest.

GEMÄCHLICH, GEMACHSAM (*Ger.*) Softly, slowly, easily.

GEMÄHLIG (*Ger.*) Gradually, by degrees.

GEMISCH (*Ger.*) Mixed: mixture, or compound stops, in an organ.

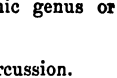
GEMS-HORN (*Ger.*) *Goat's-horn, chamois-horn*: an organ stop with conical pipes, more pointed than those of the spitz-flute. The tone is light, but very clear.

GEMS-HORN-QUINT (*Ger.*) An organ stop with conical pipes, sounding a fifth above the foundation stops.

GEMÜTH (*Ger.*) Mind, soul: *mit Gemüth*, with much feeling and expression.

GEMÜTHLICH (*Ger.*) Agreeable, expressive.

GENERA, GENUS (*Lat.*) The different methods of dividing the octave; as, by tones and semitones conjointly, called the *diatonic* or natural genus: by semitones only, called the *chromatic* genus: and, theoretically, by quarter-tones alone, which is called the *enharmonic* genus.

GENERAL-BASS (*Ger.*) Thorough-bass, figured bass.
GÉNERE (*It.*) *See* GENERA.
GENERÓSO (*It.*) Nobly: in a grand and dignified manner.
GÉNIE (*Fr.*) } Genius, talent, spirit.
GÉNIO (*It.*) }
GENRE (*Fr.*) Style, manner: *see also* GENERA.
GENRE CHROMATIQUE (*Fr.*) The chromatic genus.
GENRE DIATONIQUE (*Fr.*) The diatonic, or natural genus.
GENRE ENHARMONIQUE (*Fr.*) The enharmonic genus.
GENRE EXPRESSIF (*Fr.*) The expressive style.
GENTÍLE (*It.*) Noble, pleasing, graceful, elegant.
GENTILÉZZA (*It.*) Grace, elegance, refinement of style.
GENTILMÉNTE (*It.*) Gently, nobly, gracefully.
GENUS (*Lat.*) *See* GENERA.
GENUS CHROMATICUM (*Lat.*) The chromatic genus or mode.
GENUS DIATONICUM (*Lat.*) The diatonic genus or mode.
GENUS ENHARMONICUM (*Lat.*) The enharmonic genus or mode.
GENUS INFLATILE (*Lat.*) Wind-instruments.
GENUS PERCUSSIBILE (*Lat.*) Instruments of percussion.
GENUS SYNTONUM (*Lat.*) An old term of musical theorists for the *diatonic scale.*
GENUS TENSILE (*Lat.*) Stringed instruments.
GERADE BEWEGUNG (*Ger.*) Similar motion, direct motion.
GERADE TAKTART (*Ger.*) Common time.
GERMAN FLUTE. *See* FLÁUTO TRAVÉRSO.
GERMAN SIXTH. A name given to a chord composed of a major third, perfect fifth, and extreme sixth: as 
GES (*Ger.*) The note G-flat.
GESANG (*Ger.*) Singing: the art of singing. a song, melody, hymn, air.
GESANG-BUCH (*Ger.*) Song book, hymn book.
GESANG DER VÖGEL (*Ger.*) Singing of birds.
GESÄNGE (*Ger. pl.*) Songs, hymns.
GESANGSWEISE (*Ger.*) In the style or manner of song.
GESANGWEISE (*Ger.*) Melody, tune.
GESCHICK (*Ger.*) Skill, dexterity.
GESCHWIND (*Ger.*) Quick, rapid.
GESCHWINDIGKEIT (*Ger.*) Swiftness, rapidity, speed.

GESCHWINDMARSCH (*Ger.*) A quick march.
GES DUR (*Ger.*) The key of G-flat major.
GESINGE (*Ger.*) Constant singing, bad singing.
GESTOSSEN (*Ger.*) Struck, hit, touched: *kurz gestossen*, struck detached, *staccáto*.
GETERN } Old names for the *cittern*.
GETRON }
GETROST (*Ger.*) Confidently, resolutely.
GEÜBTERE (*Ger.*) Expert performers.
GEWISS (*Ger.*) Firm, steady, resolute.
GEWISSHEIT (*Ger.*) Firmness, steadiness, resolution.
G GAMUT. That G which is on the first line of the bass stave.
GHIJGHE. An old name for the fiddle: *see* GEIGE.
GHIRIBÍZZI (*It.*) Unexpected skips, or fantastical passages.
GHIRIBIZZÓSO (*It.*) Fantastical, whimsical.
GHITTERN. An old name for the *cittern*.
GICHERÓSO (*It.*) Merry, playful.
GÍGA (*It.*) } A jig, a lively species of dance, in $\frac{6}{8}$ or $\frac{12}{8}$ time: the name is supposed to be derived from the German word *Geig*, or *Geige*: the air being peculiarly adapted to instruments of that class: *see* GEIGE.
GIGUE (*Fr. & Ger.*) }
GIGHARDO (*It.*) A sort of jig.
GINGLARUS. A small Egyptian flute.
GIOCHÉVOLE (*It.*) Merry, sportive, gay.
GIOCHEVOLMÉNTE } (*It.*) Merrily, sportively.
GIOCOLARMÉNTE }
GIOCONDAMÉNTE (*It.*) Merrily, joyfully, cheerfully.
GIOCÓNDO (*It.*) Cheerful, merry, gay.
GIOCOSAMÉNTE } (*It.*) Humorously, sportively, merrily, gaily.
GIOCÓSO }
GIÓJA (*It.*) Joy, mirth, gladness.
GIOJÁNTE (*It.*) Blithe, merry, joyful.
GIOJOSAMÉNTE (*It.*) Joyfully, merrily.
GIOJÓSO (*It.*) Joyous, merry.
GIOVIÁLE (*It.*) Jovial, pleasant, gay, merry.
GIOVIALITÀ (*It.*) Gaiety, joviality.
GIRAFFE. A species of ancient *spinet*.
GIS (*Ger.*) The note G-sharp.

GIS MOLL (*Ger.*) The key of G♯ minor.

GITTERN. A species of *cittern*, but strung with gut strings.

GIUBBILÓSO (*It.*) Jubilant, exulting.

GIUBILAZIÓNE, GIUBILÍO, GIÚBILO (*It.*) Jubilation, rejoicing.

GIUCANTE, GIUCHEVOLE *See* GIOJÁNTE.

GIULIVAMÉNTE (*It.*) Joyfully, lively.

GIULIVÍSSIMO (*It.*) Very joyful, very lively.

GIULÍVO (*It.*) Cheerful, merry, gay.

GIUOCÓSO. *See* GIOCÓSO.

GIUSTAMÉNTE (*It.*) Justly, with precision.

GIÚSTO (*It.*) Just, exact: *see* TÉMPO GIÚSTO.

GLAPISSANT (*Fr.*) Shrill, squeaking: *voix glapissante*, a shrill, squeaking voice.

GLATT (*Ger.*) Smooth, even.

GLÄTTE (*Ger.*) Smoothness, evenness.

GLEE. A term originally applied to vocal music of various kinds. The glee, in its present form, first appeared about the middle of the eighteenth century, and is a composition peculiar to England, nothing similar being found by any foreign composer of the last century. It is written for three or more solo voices, without accompaniment, generally in a cheerful style; abounding in melody, and requiring a thorough knowledge of part-writing of the most refined kind, the melodies moving pretty much together, and not with points of imitation, as in a madrigal, from which it differs in every particular of style and form.

GLEEK. An old word signifying *music*, or *musician*.

GLEICH (*Ger.*) Equal, alike, consonant.

GLEICHKLANG (*Ger.*) Consonance, conformity of sound.

GLEICHSTIMMIG (*Ger.*) Harmonious, accordant.

GLEITEN (*Ger.*) To slide, to glide the finger.

GLI (*It. pl.*) The.

GLIED (*Ger.*) *Link*: the term is used to express a *chord*: *see* EINGLIED, ZWEIGLIED.

GLISSADE (*Fr.*) A slip, slipping, sliding the fingers.

GLISSÁNDO (*It.*), GLISSÁTO (*It.*), GLISSEMENT (*Fr.*) Slurred, smooth; in a gliding manner: *see also* GLISSER.

GLISSER (*Fr.*) To glide lightly along the key-board, by turning the nails and drawing them rapidly over the keys.

GLISSICÁNDO } (*It.*) Slurred, smooth: in a gliding manner:
GLISSICÁTO } *see also* GLISSER.

GLI STROMÉNTI (*It.*) The instruments.

GLITSCHEN (*Ger.*) To glide the finger: *see* GLISSER.

GLÖCKCHEN (*Ger.*) A little bell, small bell.

GLOCKE (*Ger.*) A bell.

GLOCKENIST (*Ger.*) Player on the chimes.

GLOCKENKLANG (*Ger.*) Sound of bells.

GLOCKENKLÖPPEL (*Ger.*) Bell clapper.

GLOCKENLÄUTER (*Ger.*) Bell ringer.

GLOCKENSPIEL (*Ger.*) Chimes: a set of bells put in vibration by the mechanism of keys: also, a stop in imitation of bells, in German organs.

GLÖCKLEIN-TON (*Ger.*) An organ stop of very small scale, and wide measure: *see also* GLOCKENSPIEL.

GLORIA (*Lat.*) A principal movement in a Mass.

GLOTTIS (*Gr.*) A kind of reed used by the ancient flute players, which they held between their lips, and blow through in performance.

G MOLL (*Ger.*) The key of G minor.

GNACCARE. *See* CASTANETS.

GOL. One of the funeral lamentations of the Irish.

GÓLA (*It.*) The throat: also, a guttural voice: *see* VÓCE DI GÓLA.

GONG. An Indian pulsatile instrument, consisting of a large circular plate of bell-metal, which, when struck, produces an exceedingly loud noise.

GORGHÉGGI (*It. pl.*) Rapid divisions, or passages, as exercises for the voice, to acquire facility.

GORGHEGGIAMÉNTO (*It.*) Trilling, quavering.

GORGHEGGIÁRE (*It.*) To trill, to quaver, to shake.

GOTTESDIENST (*Ger.*) Divine service.

GOÛT (*Fr.*) Taste, style, judgment, skill.

GRAB-GESANG } (*Ger.*) Dirge, funeral song.
GRAB-LIED }

GRACES. Ornamental notes and embellishments, either written by the composer, or else spontaneously introduced by the performer. The principal embellishments are the *appoggiatúra*, the *turn*, and the *shake*.

GRACIEUX (*Fr.*) Graceful.

GRÁCILE (*It.*) Thin, weak, small: referring to the tone.

GRAD (*Ger.*) Step, degree: *see* GRADO.

GRADÁRE (*It.*) To descend, step by step.

GRADATAMÉNTE (*It.*) / GRADATION (*Fr.*) By degrees, gradually: a gradual increase, or diminution, of speed, or intensity of tone.

GRADAZIÓNE. *See* GRADUAZIÓNE.

GRADÉVOLE / GRADEVOLMÉNTE (*It.*) Gracefully, pleasingly.

GRADÍRE (*It.*) To ascend, step by step.

GRADITAMÉNTE (*It.*) In a pleasing manner.

GRADITÍSSIMO (*It.*) Very sweetly, most gracefully.

GRADLEITER (*Ger.*) Scale.

GRÁDO (*It.*) A step, a degree: *di grádo* means, that a melody moves by degrees ascending and descending, and not *di sálto*, by skips of greater intervals.

GRÁDO ASCENDÉNTE (*It.*) An ascending degree.

GRÁDO DESCENDÉNTE (*It.*) A descending degree.

GRADUALE (*Lat.*) A gradual: that part of the Roman Catholic service which is sung between the Epistle and the Gospel, and which was anciently sung on the steps of the altar.

GRADUALMÉNTE / GRADUATAMÉNTE (*It.*) Gradually, by degrees or steps.

GRADUAL MODULATION. Modulation in which some chord is taken before the modulating chord, which may be considered as belonging either to the original key, or to the new key.

GRADUAZIÓNE (*It.*) *See* GRADATAMÉNTE.

GRADUELLEMENT (*Fr.*) Gradually, by degrees.

GRADWEISE (*Ger.*) By degrees, gradually.

GRÁN / GRÁNDE (*It.*) Great, grand.

GRÁN CÁSSA (*It.*) The great drum.

GRAND-BARRÉ (*Fr.*) In guitar playing this means, laying the first finger of the left hand upon all the six strings of the guitar, at once.

GRAND BOURDON. Great, or double bourdon: an organ stop of 32 feet tone, in the pedal.

GRAND CORNET. This name is sometimes given to a reed stop of 16 feet scale on the manuals of an organ.

GRANDE MESSE (*Fr.*) High Mass.

GRANDE MESURE À DEUX TEMPS (*Fr.*) Common time of *two beats* in a bar, marked $\frac{2}{2}$, or sometimes $\frac{4}{4}$ or C: *see also* ÁLLA CAPPÉLLA.

GRANDÉZZA (*It.*) Grandeur, dignity.

GRANDIÓSO (*It.*) Grand, noble, lofty, elevated.

GRANDISONÁNTE (*It.*) Very sonorous, full sounding.

GRAND JEUX (*Fr.*) Full: full organ: all the stops: in organ and harmonium playing.

GRAND ORGUE (*Fr.*) Great organ.

GRÁN GÚSTO (*It.*) Great taste: in a grand style.

GRÁN TAMBÚRO (*It.*) The great drum.

GRÁPPA (*It.*) The brace, or character used to connect two or more staves together.

GRATIAS AGIMUS (*Lat.*) Part of the *Gloria*, in a Mass.

GRATIOSO. *See* GRAZIÓSO.

GRÁVE (*It.*) Majestical, slow, weighty, grave: a very slow and solemn movement: also, a deep, low pitch, in the scale of sounds.

GRAVECEMBALUM (*Lat.*)
GRAVICÉMBALO (*It.*)
GRAVICÉMBOLO (*It.*)
} An old name for the harpsichord.

GRAVEMENT (*Fr.*)
GRAVEMÉNTE (*It.*)
} With gravity, in a dignified and solemn manner.

GRAVÉZZA (*It.*) Gravity, solemnity.

GRAVITÀ (*It.*)
GRAVITÄT (*Ger.*)
GRAVITÉ (*Fr.*)
} Gravity, majesty.

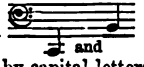
GRÁZIA (*It.*)
GRAZIE (*Ger.*)
} Grace, elegance.

GRAZIOSAMÉNTE (*It.*) Gracefully, smoothly, agreeably.

GRAZIÓSO (*It.*) Graceful, smooth, elegant.

GREATER SIXTH. A name sometimes given to the major sixth.

GREATER THIRD. A name sometimes given to the major third.

GREAT OCTAVE. The name given in Germany to the notes between  inclusive: these notes are expressed by capital letters, as C.

Great organ. In an organ with three rows of keys, this is, usually, the middle row; and where there are four rows, the great organ is the second row from the bottom. It is thus named because, formerly, it contained the greatest number of stops, and also, because the pipes are of a larger scale, and are voiced louder than those in the swell, or the choir organ.

Greco (*It.*) Grecian, Greek.

Greek modes. The ancient Greek modes, or scales, were twelve in number: of these, six were *Authentic*, and six *Plagal*. The sounds are supposed to have been somewhat similar to those in the scale of C.

Authentic.

The Dorian . . .	d	e	f	g	A	b	c	d
„ Phrygian . .	e	f	g	a	b	C	d	e
„ Lydian . .	f	g	a	b	C	d	e	f
„ Mixolydian .	g	a	b	c	D	e	f	g
„ Æolian . .	a	b	c	d	E	f	g	a
„ Ionian or Iastian .	c	d	e	f	G	a	b	c.

The six Plagal modes were formed by taking these a fifth higher, with the exception of the second Plagal mode, which commenced on C (the fifth of B being imperfect). So the Plagal Doric was similar to the Æolian, but the *dominant* of each was different. In the above example the dominant is shown by the capital letter: *see* Dominant, *and* Gregorian modes.

Gregorianisch (*Ger.*) Gregorian.

Gregorianischer Gesang (*Ger.*) The Gregorian chant.

Gregorian modes
Gregorian tones — Those chants, or melodies, used for the Psalms in the Roman Catholic service, and also in many English churches. They are taken from the ancient Greek modes, and the sounds are supposed to have been somewhat similar to those in the modern natural scale of C.

The 1st, 3rd, 5th, and 7th of these modes were adopted by St. Ambrose, in the fourth century, and in the sixth

St. Gregory added the 2nd, 4th, 6th, and 8th. The former are called *Authentic*, the latter *Plagal*.

1st tone	. .	d	e	f	g	A	b	c	d	Authentic
2nd „	. .	d	e	F	g	a	b	c	d	Plagal
3rd „	. .	e	f	g	a	b	C	d	e	Authentic
4th „	. .	e	f	g	A	b	c	d	e	Plagal
5th „	. .	f	g	a	b	C	d	e	f	Authentic
6th „	. .	f	g	A	b	c	d	e	f	Plagal
7th „	. .	g	a	b	c	D	e	f	g	Authentic
8th „	. .	g	a	b	C	d	e	f	g	Plagal.

These eight tones, or modes, are regulated by two sounds, one of which is termed the *Dominant*, or most prevailing sound in the melody; and the other the *Final*, or terminating sound.

In the above example the Dominant is shown by the capital letter: the Final is the same as the first note of each mode: *see also* DOMINANT, *and* FINAL.

There is also another tone called by some *Il tuóno Pellegrino*, or, the Wandering tone; and by others *Tuóno Misto*, or the Mixed tone.

GREGORIÁNO (*It.*) } Gregorian.
GRÉGORIEN (*Fr.*) }

GRELL (*Ger.*) Shrill, acute.

GRELLHEIT (*Ger.*) Sharpness, hardness, shrillness.

GRIFFBRET (*Ger.*) Finger-board of a violin, guitar, &c.

GRILLIG (*Ger.*) Capricious, fanciful.

GRISOLLER (*Fr.*) To sing like a lark.

GROB (*Ger.*) Deep, low voice, bass.

GROB-GEDACKT (*Ger.*) Large stopped diapason, of full tone.

GROPPÉTTO. *See* GRUPPÉTTO.

GRÓPPO (*It.*) A group of notes, a rapid vocal passage.

GROS-FA. A name formerly given to old church music in square notes, semibreves, and minims.

GROSSE (*Ger.*) Major, speaking of intervals: also, grand, in respect to style.

GROSSE CAISSE (*Fr.*) The great drum.

GROSSE NAZARD, NASARD, NASSAT, NASAT (*Ger.*) An organ-stop, sounding a fifth above the diapasons.

GROSSE PRINCIPAL (*Ger.*) An organ-stop of 32 feet scale, of the open diapason species.

GROSSE QUINT
GROSS-QUINTEN-BASS } (*Ger.*) An organ stop, in the pedals, sounding a fifth, or twelfth, to the great bass of 32 feet, or 16 feet.

GROSSE SONATE (*Ger. pl.*) Grand sonatas.

GROSSE TIERCE (*Ger.*) *Great third* sounding stop in an organ, producing the third, or tenth, above the foundation stops.

GROSSE TROMMEL (*Ger.*) The great drum.

GROSS-GEDACT (*Ger.*) Double-stopped diapason, of 16 feet tone, in an organ.

GRÓSSO (*It.*) Large, great, grand, full: *see* CONCÉRTO GRÓSSO.

GROS TAMBOUR (*Fr.*) The great drum.

GROTTÉSCO (*It.*) Grotesque.

GROUND. A bass consisting of a few notes, or bars, unceasingly repeated, and each time accompanied by a new or a varied melody.

GROUP. Several short notes tied together.

GRUND-STIMME (*Ger.*) The bass part.

GRUND-TON (*Ger.*) The bass note: fundamental, or principal tone: the tonic of any scale.

GRUPPÉTTO (*It.*) A turn: also, a small group of grace, or ornamental, notes.

GRUPPE (*Ger.*)
GRÚPPO (*It.*) } A group of notes: formerly it meant a trill, shake, or turn.

G-SCHLÜSSEL (*Ger.*) The G, or treble clef.

GUARÁCHA
GUARÁCHE
GUARÁCCA } A lively Spanish dance: it is also used by the Neapolitans.

GUDDOK. A rustic violin with three strings, used by the Russian peasants.

GUERRIÉRO (*It.*) Martial, warlike.

GUET (*Fr.*) A military trumpet piece.

GUÍDA (*It.*) *Guide*: also, the mark called a *direct*.

GUÍDA ARMÓNICA (*It.*) A guide to harmony.

GUIDE-MAIN. The hand-guide, an instrument invented by Kalkbrenner, for assisting young players to acquire a good position of the hands, on the pianoforte.

GUIDON (*Fr.*) The mark called a *direct*.

GUIDONIAN HAND. The figure of a left hand, used by Guido,

and upon which was marked the names of the sounds forming his three hexachords.

GUIDONIAN SYLLABLES. The syllables *ut, re, mi, fa, sol, la,* used by Guido d'Arezzo, and called the Aretinian scale: the syllable *si* was introduced afterwards.

GUIGUE. *See* GÍGA.

GUILTERN. *See* GITTERN.

GUIMBARDE (*Fr.*) A Jew's harp.

GUITAR. An instrument with six strings, which are twitched by the fingers of the right hand: the neck of the guitar is furnished with frets. There are three kinds: the German, Italian, and Spanish guitar. It is supposed to be of Spanish invention, and is very popular, and much used in that country.

GUITARE (*Fr.*)
GUITÁRRA (*Sp.*) } A guitar.
GUITARRE (*Ger.*)

GUITARRERO (*Sp.*) A guitar maker.

GUITARÍLLA (*Sp.*) A little guitar.

GUITARRÍSTA (*Sp.*) A guitar player.

GUITARRÓN (*Sp.*) A large guitar.

GUITERNE. A species of lute, formerly used.

GUNST (*Ger.*) Grace, tenderness.

GURÁCHO (*Sp.*) *See* GUARÁCHE.

GÚSTO (*It.*) Taste, expression.

GUSTOSAMÉNTE (*It.*) Tastefully, expressively.

GUSTÓSO (*It.*) Expressive, tasteful.

GUTTURAL. Formed too much in the throat, instead of coming freely from the chest.

H

H. This letter is used by the Germans for B-natural, which note is called by the French and Italians *si*.

HABER-ROHR (*Ger.*) Shepherd's flute.

HACKBRETT (*Ger.*) The dulcimer.

HALB-CADENZ (*Ger.*) Half-cadence: see that word.

HALB-NOTE (*Ger.*) A minim.

HALB-TON (*Ger.*) Half-tone, semitone.

HALF-CADENCE. An imperfect cadence; a close on the dominant.

HALF-NOTE. A minim.

HALL } (*Ger.*) Sound, clangour, clang
HALLE }

HALL-DROMMETE (*Ger.*) A powerful trumpet.

HALLELUJAH (*Heb.*) *Praise ye the Lord.* A song of thanksgiving.

HALLEN (*Ger.*) To sound, to clang.

HALL-TROMPETE (*Ger.*) A powerful trumpet.

HALS (*Ger.*) Neck of a violin, viola, &c.

HAMMER. That part of the *action*, or mechanism, of a pianoforte, which strikes the strings, and thus produces the sound.

HANCHE (*Fr.*) *See* ANCHE.

HAND-GLOCKE (*Ger.*) Hand-bell.

HAND-GUIDE. *See* GUIDE-MAIN.

HAND-KLAPPER (*Ger.*) Castanet.

HAND-LEITER (*Ger.*) Hand-guide: *see* GUIDE-MAIN.

HARDIMENT (*Fr.*) Boldly, firmly.

HARFE (*Ger.*) A harp.

HARFENER (*Ger.*) Harp player.

HARFENETT (*Ger.*) A little harp.

HARFENIST (*Ger.*) Harp player.

HARFEN-SAITE (*Ger.*) Harp string.

HARFEN-SPIELER (*Ger.*) Harp player.

HARMONICA. Musical glasses, sometimes globular, sometimes flat. They are by some supposed to have been invented in 1762 by Benjamin Franklin, but they are mentioned by Kircher (who died 1680), in his 'Musurgiæ.' The tone is produced by rubbing the edge of the globular glasses with a moistened finger; or striking the flat ones with small hammers. The name is also applied to an organ stop of a delicate tone, and somewhat resembling the *Hohl-flute.*

HARMONICA-ÄTHERISCH (*Ger.*) A mixture stop of very delicate scale, in German organs

HARMONIC FLUTE. An open metal organ stop, of 8 or 4 feet pitch, blown by a heavy wind: the pipes are of double length, that is, 16, or 8 feet, and the bodies have a hole bored in them, midway between the foot and the top: the

tone is exceedingly full, fluty, and powerful. This stop was invented by Cavaillé Coll, of Paris.

HARMONICHORD. An instrument invented by Fr. Kaufmann, resembling a pianoforte, but with a tone something like that of the violin, produced by the friction of a wooden cylinder, covered with leather, upon pianoforte strings.

HARMÓNICI (*It. pl.*) Harmonics, in playing the violin, harp, guitar, &c.

HARMONICON. A small instrument held in the hand, the sounds being produced from small metal springs, set in motion by blowing from the mouth. This little instrument was the precursor of the Harmonium.

HARMONICS. Certain faint sounds, which may be distinguished, by listening attentively to the vibrations of any deep-toned musical note. Harmonics are also artificially produced from the harp, violin, &c., by lightly touching the strings at certain points.

HARMONIE (*Fr. & Ger.*) Harmony.

HARMONIE-MUSIK (*Ger.*) Music for wind-instruments only.

HARMONIE-REGELN (*Ger.*) The rules, or laws, of harmony.

HARMONIEUSEMENT (*Fr.*) Harmoniously.

HARMONIE-VERSTÄNDIGER (*Ger.*) Harmonist: one versed in harmony.

HARMONIEUX (*Fr.*) Harmonious.

HARMONIPHON. A small instrument, with a key-board like a pianoforte, invented in 1837, and intended to supply the place of the hautboys in an orchestra. The sounds are produced from small metal tongues, acted upon by wind, through a flexible tube.

HARMONIQUE (*Fr.*) Harmonical: the relation of sounds to each other: applied also to organ pipes of double length: *see* HARMONIC FLUTE.

HARMONIQUEMENT (*Fr.*) Harmonically.

HARMONIREN (*Ger.*) To harmonise, to be in unison.

HARMONISCH (*Ger.*) Harmonious: harmoniously: harmonical.

HARMONISCHE THEILUNG (*Ger.*) Harmonical division.

HARMONIST. One acquainted with the laws, and science, of harmony.

HARMONIUM. An instrument with keys like the pianoforte,

and furnished with bellows. The sounds are produced by the wind acting upon small metal tongues, or vibrators. The harmonium possesses great power and volume of sound, and is capable of much delicacy of expression.

HARMONOMÈTRE (*Fr.*) An instrument to measure the proportion of sounds, a species of monochord.

HARMONY. Music in parts: sounds heard at the same time: the art of combining sounds, so as to form chords, and of treating these chords according to certain rules.

HARP. Like the term *lyre*, a harp is an old poetical term for a stringed instrument, struck with the fingers. The shape of the ancient harp differed from the modern one, in having no fore-pillar. Dante speaks of the harp being imported into Italy from Ireland. Vincentio Galilei, in the sixteenth century, alludes to the continued excellence of the Irish in making and playing on the harp, and also ascribes the invention of the triangular harp to the Irish, and, from a figure upon a coin of Cunobeline, it is supposed to have been in use at least twenty-four years before the Christian era. The Welsh and Irish harps appear to have been similar, and strung with three strings, either of gut or wire. The modern double-action harp has one string to each note, and pedals to produce the semitones: *see* DOUBLE-ACTION, *and* SINGLE-ACTION HARP.

HARPE (*Fr.*) A harp.

HARPIST. A harp player.

HARP-LUTE. A stringed instrument of modern invention, something between the harp and the guitar: it has frets, and twelve strings, the tone is said to be agreeable, though not powerful.

HARPSECOL. *See* HARPSICHORD.

HARPSICHORD. An instrument much used before the invention of the pianoforte, to which it was very inferior in power and expression. In shape it was similar to the grand pianoforte, and had sometimes two rows of keys: the strings were of thin brass or steel wire, and the sound was produced by a *plectrum*, or little piece of quill, fixed in a wooden 'jack,' which was raised by the end of the key: the quill moved the wire, and made it sound. The compass was about four octaves, and the keys were very sensitive to the slightest touch; however lightly the key

was put down, it would produce a sound, but the sound was always the same, whether the touch was light or heavy; the various shades of loud and soft could only be obtained by changing from one set of keys to the other, or by moving certain stops, as in an organ. The *single* harpsichord had two unison strings: the *double* harpsichord had two unisons, and an octave.

HARTE (*Ger.*) Major, in respect to intervals and scales.

HART-KLINGEND (*Ger.*) Hard-sounding: of a harsh sound.

HASUR (*Heb.*) An ancient instrument, with ten strings.

HÂTE (*Fr.*) Haste, speed.

HAUBOIS (*Fr.*) *See* HAUTBOIS.

HAUPT (*Ger.*) Head, chief, principal.

HAUPT-KIRCHE (*Ger.*) Cathedral; metropolitan church.

HAUPT-MANUAL (*Ger.*) The great, or principal manual: the great organ.

HAUPT-NOTE (*Ger.*) The principal note, in a shake or turn, that note over which the ~, or the /r is placed.

HAUPT-PERIOD (*Ger.*) Capital period: the principal period in a musical phrase.

HAUPT-SATZ (*Ger.*) Principal theme, or subject: the *motivo*, or leading idea.

HAUPT-SCHLUSS (*Ger.*) Final cadence: perfect close in the original key.

HAUPT-SCHLÜSSEL (*Ger.*) Principal key of a composition.

HAUPT-STIMME (*Ger.*) Principal voice: principal part.

HAUPT-TON (*Ger.*) Fundamental, or principal tone: key-note: the tonic.

HAUPT-WERK (*Ger.*) Chief-work, or manual: the great organ.

HAUSSE (*Fr.*) The *nut* of a violin, or other bow.

HAUSSER (*Fr.*) To raise, or sharpen, the pitch.

HAUT (*Fr.*) Acute, high, shrill.

HAUTBOIS (*Fr.*) The *oboè*, or hautboy.

HAUTBOIS D'AMOUR (*Fr.*) A species of the hautboy, with a pleasing tone, but difficult to play perfectly in tune: it is now very rare: also, an organ stop.

HAUTBOY. A treble wind-instrument of wood, of French invention, played with a *double reed*: the tone is penetrating, and slightly nasal, and capable of wonderful expression; it has a pastoral character, full of tenderness

The name is also given to an 8 feet organ reed stop, the tone of which is of a thin, penetrating, and wailing character, like that of the hautboy, which it is, of course, intended to imitate.

HAUTBOY-CLARION. *See* OCTAVE HAUTBOY.

HAUTE-CONTRE (*Fr.*) Counter-tenor, high tenor.

HAUTE-DESSUS (*Fr.*) First treble, high treble.

HAUTEMENT (*Fr.*) Haughtily, dignified: briskly, boldly.

HAUTE-TAILLE (*Fr.*) Upper tenor, high tenor.

H DUR (*Ger.*) The key of B major.

HEER-HORN (*Ger.*) A military trumpet.

HEER-PAUKE (*Ger.*) Kettle-drum, tymbal.

HEER-PAUKER (*Ger.*) Kettle-drummer: military drummer.

HEFTIG (*Ger.*) Vehement, boisterous, impetuous.

HEFTIGKEIT (*Ger.*) Vehemence; impetuosity.

HEISS (*Ger.*) Hot, ardent.

HELDEN-LIED (*Ger.*) Heroic song.

HELIKON (*Gr.*) Helicon, an ancient instrument, or diagram, invented by Ptolemy, for demonstrating, or measuring, consonances, or sounds.

HEMIDIAPENTE (*Gr.*) Diminished, or imperfect, fifth.

HEMIDITONOS (*Gr.*) Lesser, or minor, third.

HEMIOPE (*Gr.*) A small fife, or flute, with three holes: an ancient flute.

HEMITONIUM (*Gr.*) A semitone, half-tone.

HEPTACHORD (*Gr.*) A scale, or system, of seven sounds.

HEPTACHORDON. (*Gr.*) The major seventh.

HERABSTRICH (*Ger.*) A down-bow.

HERAUFGEHEN (*Ger.*) To ascend.

HERSINGEN (*Ger.*) To sing, to recite in a singing manner.

HERSTRICH (*Ger.*) A down-bow.

HERVORGEHOBEN, HERVORHEBEND, HERVORTRETEND (*Ger.*) Play the notes very prominently and distinctly.

HERZLICH (*Ger.*) Tenderly: delicate expression.

HEXACHORD (*Gr.*) A scale, or system, of six sounds.

HEXACHORDON (*Gr.*) A major sixth.

HEXACORDE (*Fr.*) A *Hexachord*: see that word.

HEXAMERON (*Gr.*) Set of six musical pieces, or songs.

HIALEMOS (*Gr.*) An elegy, a lament.

HIATUS (*Lat.*) A gap: imperfect harmony.

HIDDEN CONSECUTIVES. Certain apparent consecutive fifths, or octaves, which occur in harmony, in passing, by similar motion, to a perfect concord.

HIEF-HORN (*Ger.*) Bugle horn, hunting horn.

HIEF } (*Ger.*) Sound given by the bugle, or hunting
HIEF-STOSS } horn.

HIEROPHON (*Gr.*) A singer of sacred music.

HINAUFSTRICH } (*Ger.*) An up-bow.
HINSTRICH }

HIRTEN-FLÖTE (*Ger.*) Shepherd's flute.

HIRTEN-GEDICHT (*Ger.*) Pastoral poem, eclogue, idyl.

HIRTEN-LIED (*Ger.*) Pastoral song.

HIRTEN-PFEIFE (*Ger.*) Rural pipe, pastoral pipe.

HIS (*Ger.*) The note B-sharp.

H MOLL (*Ger.*) The key of B minor.

HOBOE (*Ger.*) *Oboè*, hautboy.

HOBOEN (*Ger. pl.*) *Oboè*, hautboys.

HOBOIST (*Ger.*) Hautboy player.

HOBOY (*Ger.*) *Oboè*, hautboy.

HOCH-AMT (*Ger.*) High Mass.

HOCHFEIERLICH (*Ger.*) Exceedingly solemn.

HOCH-GESANG (*Ger.*) Ode, hymn.

HOCH-HORN (*Ger.*) Hautboy.

HOCH-HORN-BLÄSER (*Ger.*) Player on the hautboy.

HOCH-LIED (*Ger.*) Ode, hymn.

HOCH-MESSE (*Ger.*) High Mass.

HOCHMUTH (*Ger.*) Dignity, loftiness.

HÖCHSTEN (*Ger.*) Highest: *die höchsten und tiefsten Noten mit Nachdruck abgestossen*, the highest and the lowest notes to be struck off with energy.

HOCHZEIT-GEDICHT } (*Ger.*) Epithalamium, nuptial poem,
HOCHZEIT-LIED } wedding song.

HOCHZEIT-MARSCH (*Ger.*) Wedding march, festival march.

HOCKET. An old musical term, the meaning of which is not now known.

HOF-CAPELLE (*Ger.*) Court chapel.

HOF-CONCERT (*Ger.*) Court concert.

HOF-DICHTER (*Ger.*) Poet laureate.

HOF-KIRCHE (*Ger.*) Court church.

HÖFLICH } (*Ger.*) In a pleasing and graceful style.
HÖFLICHKEIT }

HOF-MUSIKANT (*Ger.*) Court musician.

Hof-organist (*Ger.*) Court organist.

Hohe-lied (*Ger.*) The Song of Solomon.

Hohen (*Ger.*) High, upper: *die hohen Noten der rechten Hand mit einigem Nachdruck*, the upper notes of the right hand with emphasis.

Hohl-flöte (*Ger.*) *Hollow-toned flute*: an organ stop producing a thick and powerful hollow tone, something like the *Clarabella*, but stronger and fuller: each pipe has two holes in it, near to the top, and opposite to each other.

Hohl-quinte (*Ger.*) A *quint* stop of the *Hohl-flute* species.

Hold (*Ger.*) Pleasing, agreeable, graceful.

Holz-flöte (*Ger.*) *Wood-flute*: an organ stop.

Homophonie (*Fr.*) / **Homophony** (*Eng.*) Unison: two or more voices singing in unison.

Hopser (*Ger.*) A German dance, a lively waltz.

Hops-tanz (*Ger.*) Hop-dance.

Hops-walzer (*Ger.*) Quick waltzes.

Horæ / **Horæ regulares** (*Lat.*) *Hours*: chants, sung at prescribed hours, in convents and monasteries.

Horn. Commonly called the French horn: an orchestral instrument of brass, or silver; of a circular form, and blown through a mouth-piece of the same material. The horn is a noble and melancholy instrument, with a sonorous, and expressive tone. Also, an 8 feet organ reed stop, of a smooth, full tone. The horn stop was invented by Byfield, a celebrated organ-builder of the eighteenth century.

Hörner (*Ger. pl.*) The horns.

Hornpipe. An old dance, in triple time, peculiar to the English nation. Modern hornpipes are usually in common time. The old hornpipe appears to have been a slow dance, modern ones are of a lively character. Also, the name of an old wind-instrument: *see* Pibcorn.

Hosanna (*Lat.*) Part of the *Sanctus*, in a Mass.

Hreol (*Dan.*) A Danish peasant dance, very similar to the Reel.

Huchet (*Fr.*) A huntsman's, or postboy's, horn.

Hüft-horn (*Ger.*) Bugle horn.

Hülfs-note / *Hülfs-ton* (*Ger.*) Auxiliary note, accessory note, a note standing one degree above, or below, the principal note.

HUMMEL (*Ger.*) A sort of bagpipe.

HUNTING HORN. A bugle, a horn used to cheer the hounds.

HURDY-GURDY. An old instrument, formerly called a *Rote*, or *Vielle*. It consists of four strings, which are acted upon by a wheel rubbed with resin powder, and which does the office of a bow. Two of the strings are affected by certain keys which stop them at different lengths, and produce the *tune*, while the others act as a drone bass.

HURTIG (*Ger.*) Quickly, swiftly: of the same meaning as the word *allégro*.

HURTIGKEIT (*Ger.*) Swiftness, quickness, agility.

HYDRAULON (*Gr.*) An organ blown by the action of water.

HYMENAION (*Gr.*) A wedding song.

HYMENEAL, HYMENEAN } A marriage song.

HYMN. A song of praise, or adoration to the Deity. The first hymns, which were formed on the Hebrew model, were not metrical, but they took this form at an early period.

HYMNE (*Fr. & Ger.*), HYMNUS (*Lat.*) } Hymn: sacred song: an anthem: song of praise and adoration.

HYMNUS AMBROSIANUS (*Lat.*) The Ambrosian chant.

HYPATE (*Gr.*) The first, or most grave, string of the lyre. It seems to have been the practice of the ancients to give the more grave tones the uppermost place in the scale, contrary to the modern practice.

HYPATHOIDES (*Gr.*) The lower sounds, in the ancient Greek musical scale.

HYPER (*Gr.*) *Above*: this word is often prefixed to technical terms derived from the Greek.

HYPER-ÆOLIAN (*Gr.*) The *Authentic* Æolian mode.

HYPER-DIAPASON (*Gr.*) The upper octave.

HYPER-DITONOS (*Gr.*) The third above.

HYPER-DORIAN (*Gr.*) The *Authentic* Dorian mode.

HYPER-IONIAN (*Gr.*) The *Authentic* Ionian mode.

HYPER-LYDIAN (*Gr.*) The *Authentic* Lydian mode.

HYPER-MIXO-LYDIAN (*Gr.*) The *Authentic* Mixo-Lydian mode.

HYPER-PHRYGIAN (*Gr.*) The *Authentic* Phrygian mode.

HYPO (*Gr.*) *Below*: often prefixed to technical terms, derived from the Greek.

Hypo-Æolian (*Gr.*) The *plagal* Æolian mode.
Hypo-diapason (*Gr.*) The lower octave.
Hypo-diapente (*Gr.*) The fifth below.
Hypo-ditonos (*Gr.*) The third below.
Hypo-Dorian (*Gr.*) The *plagal* Dorian mode.
Hypo-Ionian (*Gr.*) The *plagal* Ionian mode.
Hypo-Lydian (*Gr.*) The *plagal* Lydian mode.
Hypo-Mixo-Lydian (*Gr.*) The *plagal* Mixo-Lydian mode.
Hypo-Phrygian (*Gr.*) The *plagal* Phrygian mode.
Hyporchema. A dance accompanied with singing.

I

Iambe (*Fr.*) *Iambus.*
Iambic. Verses composed of a short and long syllable alternately.
Iambus (*Lat.*) A poetical, and musical foot, consisting of one short unaccented, and one long accented note, or syllable.
Iastian (*Gr.*) *See* **Greek modes.**
Idíllio (*It.*), **Idyl** (*Eng.*), **Idylle** (*Fr. & Ger.*) A short poem, in a pastoral style; an eclogue.
Il (*It.*) The: *il flàuto*, the flute.
Ilarità (*It.*) Hilarity, cheerfulness, mirth.
Il díto grósso (*It.*) The thumb.
Il dóppio movimènto (*It.*) Double movement, that is, as fast again.
Il fíne (*It.*) The end.
Il più (*It.*) The most.
Il più fórte possíbile (*It.*) As loud as possible.
Il più piáno possíbile (*It.*) As soft as possible.
Il témpo cresciéndo (*It.*) Increasing, or accelerating the time.
Il térzo díto à tútte le nóte di básso (*It.*) The third finger on all the notes in the bass.
Il violíno (*It.*) The violin.
Imboccatúra (*It.*) Mouth-piece, *embouchure.*
Imbróglio (*It.*) Confusion, want of distinct ideas.

Imitándo (*It.*) Imitating: *imitándo la vóce*, imitating the inflections of the voice.

Imitatio (*Lat.*) Imitation, in counterpoint.

Imitation. A species of fugue, in which the parts imitate each other, though not in the same intervals, or according to the strict laws, of a fugue, or canon.

Imitazióne (*It.*) Imitation, in counterpoint.

Immer (*Ger.*) Always, ever: *immer langsamer*, slower throughout.

Impaziénte (*It.*) Impatient, hurried.

Impazientemén̈te (*It.*) Impatiently, hurriedly.

Imperfect. Not perfect, less than perfect, in speaking of intervals, or chords.

Imperfect cadence. A cadence which ends on the triad of the dominant: the preceding chord may be either that of the tonic, or the sub-dominant: or, in minor keys, the sixth of the scale: the triad of the dominant always being *major*.

Imperfect consonances. The major, and minor, third: and the major, and minor, sixth.

Imperfect intervals. Those which include one semitone less than the perfect interval of the same name: as, perfect fifth, *seven* semitones; imperfect fifth, *six* semitones.

Imperfect measure. An old term for time of only two in a bar: called also *Binary measure*.

Imperiosaménte (*It.*) Imperiously, pompously, stately.

Imperiosità (*It.*) Stateliness, pomposity.

Imperióso (*It.*) Imperious, pompous.

Imperturbábile (*It.*) Quietly, easily.

Ímpeto (*It.*) Impetuosity, vehemence.

Impetuosaménte (*It.*) Impetuously.

Impetuosità (*It.*) Impetuosity, vehemence.

Impetuóso (*It.*) Impetuous, vehement, boisterous.

Imponénte (*It.*) Imposingly, haughtily, emphatic.

Impresário (*It.*) The manager of an operatic establishment.

Impróm̈ptu (*Fr.*) Extempore, unpremeditated.

Improvisateur (*Fr.*) } *See* **Improvvisatóre.**
Improvisator (*Ger.*) }

Improvisatrice (*Fr.*) A poetess: a female *improvvisatòre*.

Improviser (*Fr.*) To compose, or sing, extemporaneously.

Improvisé (*Fr.*) Extemporaneous.
Improvvisaménte (*It.*) Suddenly, extemporaneously.
Improvvisáre (*It.*) To perform, or sing, extemporaneously.
Improvvisáta (*It.*) An extempore composition.
Improvvíso (*It.*) Sudden, extemporaneous.
Improvvissatóre (*It.*) One who sings, or declaims, in verse, extemporaneously.
Improvvissatóri (*It. pl.*) Those persons gifted with the power of reciting or singing verses extemporaneously.
In (*It.*) In, into, in the: *in témpo*, in time.
Inacutíre (*It.*) To sharpen, to make sharp.
In alt (*It.*) The notes from G above the treble stave, to the F above, inclusive, are said to be *in alt*, which means, *high*.
In altíssimo (*It.*) The treble notes commencing at G, on the fourth ledger line, and all those notes above it, are said to be *in altissimo*, which means, the *highest* notes.
Inbrunst (*Ger.*) Ardour, fervour, warmth of passion.
Inbrünstig (*Ger.*) Ardent, fervent: passionately.
Incisóre di nóte (*It.*) An engraver of notes, or music.
Inconsoláto (*It.*) In a mournful style.
Incordaménto (*It.*) Tension of the strings of an instrument.
Incordáre (*It.*) To string an instrument.
Indecíso (*It.*) Undecided, wavering, hesitating: slight changes of time, and a somewhat capricious value of the notes.
Indegnataménte / **Indegnáto** (*It.*) Angrily, furiously, passionately.
Index (*Fr.*) The fore-finger.
Indifferénte / **Indifferenteménte** (*It.*) Coldly, with indifference: in a capricious manner.
Indifferénza (*It.*) Indifference, coldly, irresolutely.
In distánza (*It.*) At a distance.
Infantíle (*It.*) *Childlike*, *infantine*: the thin quality of tone in the upper notes of some female voices.
Infernále (*It.*) Infernal, diabolic.
Infervoráto (*It.*) Fervent, impassioned, vehement.
Infiammataménte (*It.*) Ardently, impetuously.
Infinite canon. Called also *circular*, or *endless* canon: when the parts are so arranged that we may return from the end to the commencement, without stopping.

INFLATILE. Wind-instruments, as, flutes, hautboys, &c.

INFLATILIA. *See* INFLATILE.

INFLECTION. Modulation of the voice: change, or variation of sound: bending, or turning of the tone: modification of the tone, or pitch of the voice.

IN FRÉTTA (*It.*) In haste, hastily.

INFURIÁNTE, INFURIÁTO (*It.*) Furious, raging.

INGÁNNI (*It. pl.*) *See* INGÁNNO.

INGÁNNO (*It.*) A *deception*: applied to a deceptive, or interrupted, cadence: also, to any unusual resolution of a discord, or, an unexpected modulation.

INGÉGNO (*It.*) Art, skill, wit, discretion.

ÍNNO (*It.*) Hymn, ode.

INNOCÉNTE, INNOCENTEMÉNTE (*It.*) Innocently, in an artless and simple style.

INNOCÉNZA (*It.*) Innocence, simplicity, artlessness.

ÍNO (*It.*) An Italian final diminutive, the same as *étto*: thus, *flàuto*, a flute; *flautino*, a little flute: *córno*, a horn; *cornétto*, a little horn: *andánte*, advancing, going easily; *andantino*, advancing less, a little slower than *andánte*.

IN ÓRGANO (*It.*) An old term for music in *more than two parts*.

IN PÁLCO (*It.*) Applied to musical performances *on a stage*.

INQUIÉTO (*It.*) Restless, uneasy, agitated.

INSEGNAMÉNTO (*It.*) Instruction, lesson, teaching.

INSEGNATÓRE (*It.*) Teacher, instructor.

INSENSÍBILE, INSENSIBILMÉNTE (*It.*) Insensibly, imperceptibly, by degrees, by little and little.

INSTANTEMÉNTE (*It.*) Vehemently, earnestly.

INSTRUMENT À ARCHET (*Fr.*) Instrument played with a bow.

INSTRUMENT À CORDES (*Fr.*) A stringed instrument.

INSTRUMENTÁLE (*It.*) Instrumental.

INSTRUMENTATION. The art of writing for an orchestra, with a practical knowledge of each instrument, and the power of combining them effectively.

INSTRUMENT À VENT (*Fr.*) A wind-instrument.

INSTRUMENTAZIÓNE (*It.*) Instrumentation.

INSTRUMENTIREN, INSTRUMENTIRUNG (*Ger.*) *See* INSTRUMENTATION.

INSTRUMENT-MACHER (*Ger.*) An instrument-maker.
INSTRUMÉNTO (*It.*) An instrument.
INSTRUMÉNTO À CAMPANÉLLA (*It.*) A small case, containing one, two, or more octaves of small bells, tuned diatonically, and played with a key-board, like the pianoforte.
INSTRUMÉNTO À CÓRDA (*It.*) A stringed instrument.
INSTRUMÉNTO DA FIÁTO (*It.*) A wind-instrument.
INSTRUMÉNTO DA PÉNNA (*It.*) *Instrument with the quill*: an old name for the spinet.
INTAVOLÁRE (*It.*) To write notes, to copy music.
INTAVOLATÚRA (*It.*) Music book, tablature.
IN TÉMPO (*It.*) In time.
INTENDANT (*Fr.*), INTENDÉNTE (*It.*) Much the same as *Impresário.*
INTERCALÁRE (*It.*) A verse interlaced, or often repeated: the burden of a song.
INTERLUDE. An intermediate strain, or movement, played or sung between the lines, or verses, of a hymn, &c.: or between the acts of a drama.
INTERLUDIUM (*Lat.*), INTERMÈDE (*Fr.*), INTERMÉDIO (*It.*), INTERMÉZZO (*It.*) An interlude; intermediate; placed between two others; detached pieces introduced between the acts of an opera; musical farce, usually performed between the acts of a serious piece.
INTERMÉZZI (*It. pl.*) Interludes; detached pieces, or dances.
INTERMEDIÉTTO (*It.*) A short interlude, or *intermézzo.*
INTERRÓTTO (*It.*) Interrupted; broken; speaking of cadence, accent, or rhythm.
INTERRUPTED CADENCE. A cadence in which the triad of the dominant is followed by some chord which changes the progression of the harmony: *see* FALSE CADENCE.
INTERRUZIÓNE (*It.*) Interruption: *sénza interruzióne*, without interruption; make no pause.
INTERVAL. The distance, or difference of pitch, between two notes, or sounds.
INTERVALL (*Ger.*), INTERVALLE (*Fr.*), INTERVÁLLO (*It.*), INTERVALLUM (*Lat.*) An interval, space, distance: *see* INTERVAL.
INTERVALLE (*Ger. pl.*) Intervals

INTIMÍSSIMO (*It.*) Very expressive, with much feeling.
ÍNTIMO (*It.*) Inward feeling; expressive.
INTONÁRE / INTUONÁRE (*It.*) To sing, or tune; to sing in tune; to begin; to intonate.
INTONATION. Producing, or emitting, musical sounds, perfectly in tune.
INTONATÓRE / INTUONATÓRE (*It.*) Male singer.
INTONATRÍCE / INTUONATRÍCE (*It.*) Female singer.
INTONATÚRA / INTONAZIÓNE (*It.*) Intonation, manner of producing tone.
INTONIREN (*Ger.*) To intone, to sound.
INTRÁDA (*It.*) A short prelude, or introductory movement: also, an obsolete phrase in old trumpet music.
INTREPIDAMÉNTE (*It.*) Boldly, with intrepidity.
INTREPIDEZZA (*It.*) Intrepidity, boldness, resolution.
INTRÉPIDO (*It.*) Intrepid, bold, energetic.
IN TRÍPLO (*It.*) An old term, meaning, music in *three parts*.
INTRODUCIMÉNTO / INTRODÚZIONE (*It.*) Introduction, introductory movement, short overture.
INTROIT (*Eng.*) / INTROÏT (*Fr.*) / INTRÓITO (*It.*) / INTROITUS (*Lat.*) *Entrance*: a hymn, or anthem, sung while the priest enters within the rails at the communion table: also, the commencement of the Mass.
INVENTION (*Fr.*) An old name for a species of prelude, exercise, or short fantasia.
INVENZIÓNE (*It.*) Invention, contrivance.
INVERSIO (*Lat.*) Inversion: see that word.
INVERSIO CANCRIZANS (*Lat.*) *Retrograde*, or *crab-like* inversion, or imitation; because it goes backwards.
INVERSION. A *change of position*, with respect to intervals, and chords; the lower notes being placed above, and the upper notes below.
INVERSIÓNE / INVÉRSO (*It.*) Inversion, an artifice in counterpoint: *see* INVERSION.
INVERTED. *Changed in position*: *see* INVERSION.
INVERTED TURN. A turn which commences with the lowest note, instead of the highest.
INVITATORIUM (*Lat.*) The name applied to the *antiphone*, or response, to the psalm 'Venite exultemus.'

INVOCATIO (*Lat.*)
INVOCÁTO (*It.*)
INVOCAZIÓNE (*It.*) } An invocation, or prayer: a solemn appeal.

IO BACCHE (*Lat.*) A joyous burden, in ancient lyric poetry.

IONIAN
IONIC } (*Gr.*) *See* GREEK MODES.

IO TRIUMPHE (*Lat.*) A phrase of exultation, often found in the lyric poetry of the ancient Romans.

ÍRA (*It.*) Anger, wrath, rage.

IRÁTA
IRÁTO
IRATAMÉNTE } (*It.*) Angrily, passionately.

IRISH HARP. *See* HARP.

IRLANDAIS (*Fr.*)
IRLÄNDISCH (*Ger.*) } An air, or dance tune, in the Irish style.

IRONICAMÉNTE (*It.*) Ironically.

IRÓNICO (*It.*) Ironical.

IRRESOLÚTO (*It.*) Irresolute, wavering, hesitating.

ISOCHRONOUS. Performed in equal times.

ISTÉSSO (*It.*) The same: *l' istésso témpo*, the same time as before.

ISTÉSSO VALÓRE, MA UN PÓCO PIÙ LÉNTO (*It.*) The notes to have the same value, but a little more slowly.

ISTRUMENTÁLE (*It.*) Instrumental.

ISTRUMENTAZIÓNE (*It.*) Instrumentation.

ISTRUMÉNTO (*It.*) An instrument.

ISTRIÓNICA (*It.*) The theatrical art: histrionic.

ITALIAN SIXTH. A name sometimes given to a chord composed of a major third, and an augmented sixth:

ITALIÁNO (*It.*)
ITALIENISCH (*Ger.*)
ITALIENNE (*Fr.*) } Italian: *à l'Italienne*, in the Italian style.

ITA MISSA EST (*Lat.*) The termination of the Mass: sung by the priest to Gregorian music.

J

JACK. A small piece of mechanism, in the harpsichord, spinet, &c., which was pushed up by the end of the key: in this, the *plectrum*, (a piece of crow-quill, or hard leather,) was inserted, which put the string into vibration.

JAGD-HIEF (*Ger.*) Sound of the bugle, or hunting horn.

JAGD-HORN / JAGD-ZINK (*Ger.*) Hunting horn, bugle horn.

JÄGER-CHOR (*Ger.*) Hunting chorus.

JÄGER-HORN (*Ger.*) Hunting horn, bugle horn.

JALÉO. A national Spanish dance.

JAMBE (*Ger.*) *See* IAMBUS.

JANITSCHAREN-MUSIK (*Ger.*) Janizary music, Turkish music, with a band composed of the great drum, cymbals, triangle, crescent, and the usual brass instruments.

JARÁBE. A Spanish dance.

JEU (*Fr.*) Play: the style of playing on an instrument: also, a register, or stop, in an organ, or harmonium: *grand jeu*, full organ, all the stops.

JEU CÉLESTE (*Fr.*) The name of a soft stop in an harmonium: also, an organ stop, of French invention, formed of two dulciana pipes; the pitch of one being slightly raised, gives to the tone a waving, undulating character.

JEU D'ANCHE (*Fr.*) A reed stop, in an organ.

JEU D'ANGES (*Fr.*) Soft stops; as, dulciana, &c.

JEU D'ÉCHOS (*Fr.*) Echo stop.

JEU DE FLÛTES (*Fr.*) Flute stop.

JEU D'ORGUES (*Fr.*) Register, or row of pipes, in an organ.

JEUX (*Fr. pl.*) *Stops*, or *registers*, in an organ, or harmonium.

JEUX FORTS (*Fr.*) Loud stops: *forte* stops.

JEW'S HARP. A small instrument, of brass or steel, and shaped somewhat like a *lyre*: when played, it is placed between the teeth, and struck with the fore-finger.

JEW'S TRUMP. A Jew's harp.

JIG. A brisk, lively air: an old species of dance, in $\frac{6}{8}$ or $\frac{12}{8}$

time: the name is supposed to have been derived from *Geig*, a fiddle.

JOCOSUS (*Lat.*) Merry, jocose.

JODELN. A style of singing peculiar to the Tyrolese peasants, the natural voice and the falsetto being used alternately.

JOIE (*Fr.*) Delight, gladness.

JONGLEOURS } (*Fr. pl.*) An old term for the itinerant musi-
JONGLEURS } cians, of the tenth and following centuries.

JÓTA. A Spanish national dance.

JOUER (*Fr.*) To play upon an instrument.

JOUEUR DE CORNEMUSE (*Fr.*) A performer on the bagpipes.

JOVIALISCH (*Ger.*) Jovial, joyous, merry.

JUBEL-FLÖTE (*Ger.*) An organ stop of the flute species.

JUBEL-GESANG } (*Ger.*) Song of jubilee.
JUBEL-LIED }

JUBILÓSO. *See* GIUBBILÓSO.

JUSTE (*Fr.*) Perfect, true, accurate, exact, as to intonation, and intervals.

JUSTESSE (*Fr.*) Exactness, correctness, or purity, of intonation.

JUSTESSE DE LA VOIX (*Fr.*) Purity of voice.

JUSTESSE DE L'OREILLE (*Fr.*) Correctness of ear.

JUSTINIÁNA (*It.*) } A rude, and loose, kind of song, now
JUSTINIÁNE (*It. pl.*) } obsolete.

K

KABARO. A small drum, used in Egypt and Abyssinia.

KALAMAIKA. A lively Hungarian dance.

KALLINIKOS. A Grecian dance, accompanied with singing.

KAMMER (*Ger.*) Chamber: as:

KAMMER-CONCERT (*Ger.*) Chamber concert: small concert.

KAMMER-MUSIK (*Ger.*) Chamber music: music for private performance.

KAMMER-MUSIKUS (*Ger.*) Chamber musician: member of a prince's private band.

KAMMER-SPIEL (*Ger.*) *See* KAMMER-MUSIK.

KAMMER-STYL (*Ger.*) Style of chamber music, as opposed to the ecclesiastical and theatrical styles.

KAMMER-TON (*Ger.*) The *pitch*, or lower *tuning*, of the instruments, in chamber music; opposed to the higher tuning of the organ, in church music.

KANDELE. A stringed instrument, used in Finland.

KANON (*Ger.*) A canon.

KANZEL-LIED (*Ger.*) Hymn before the sermon.

KAPELLE (*Ger.*) A chapel.

KAPELL-MEISTER (*Ger.*) *See* CAPELL-MEISTER.

KARFREITAG (*Ger.*) Good Friday: *see* CHARFREITAG.

KATACHRESIS (*Gr.*) The use of a discord, when not allowed by the old pedantic rules.

KATHEDRALE / KATHEDRAL-KIRCHE (*Ger.*) Cathedral: *see* DOMKIRCHE.

KECKHEIT (*Ger.*) Boldness, vigour: *mit Keckheit vorgetragen*, with a vigorous style of performance.

KEENERS. Singers engaged by the Irish, to sing lamentations over the dead: this was performed at night, and generally accompanied with a harp.

KEHLE (*Ger.*) The voice, the throat.

KEHRAUS (*Ger.*) *Sweep-dance*: a peculiar kind of dance, practised at the conclusion of an entertainment.

KEMAN. A Turkish violin, with three strings.

KENNER (*Ger.*) A connoisseur.

KENNER IN DER MUSIK (*Ger.*) Professor of music.

KERANIM. The sacred trumpet of the ancient Hebrews.

KERAS (*Gr.*) A horn.

KERAULOPHON (*Gr.*) An 8 feet organ stop, of a reedy and pleasing quality of tone: its peculiar character being produced by a small round hole being bored in the pipe, near to the top. It was invented by Messrs. Gray & Davison.

KERN (*Ger.*) The languid, or langward, in organ pipes.

KERRENA. An Indian trumpet.

KETTEN-TRILLER (*Ger.*) Chain of shakes.

KETTLE-DRUM. A brass drum, of a cup-like shape, over which the parchment head is stretched.

KEY. The lever by which the sounds of a pianoforte, organ, or harmonium, are produced. Flutes, hautboys, and other wind-instruments, have also their keys, by which certain holes are opened, or closed. A key also means, a scale, or *series of notes*, progressing diatonically, in a certain order

of tones and semitones, the first note of the scale being called the *Key-note*, or *Tonic*.

KEY-BOARD. The row of keys, in a pianoforte, organ, or harmonium.

KEYED HARMONICA. An instrument with keys, the hammers striking upon plates of glass.

KEY-NOTE. The tonic, or first note of every scale.

KIELEN (*Ger.*) To *quill* the 'jacks' of the harpsichord, &c.

KINK-HORN (*Ger.*) Cornet, clarion: *see* ZINKE.

KINK-HÖRNER (*Ger. pl.*) Cornets, clarions: *see* ZINKEN.

KIRCHEN-COMPONIST (*Ger.*) Composer of church music.

KIRCHEN-DIENST (*Ger.*) Church-service: form of prayer.

KIRCHEN-FEST (*Ger.*) Church festival.

KIRCHEN-GESANG } (*Ger.*) Spiritual song, plain song, can-
KIRCHEN-LIED } ticle, psalm or hymn.

KIRCHEN-MUSIK (*Ger.*) Church music.

KIRCHEN-STÜCK (*Ger.*) Church-piece, or composition.

KIRCHEN-STYL (*Ger.*) Church style, ecclesiastical style.

KIRCHEN-TON (*Ger.*) Church mode, or tone: *see also* KAMMER-TON.

KIRCHEN-TRIO (*Ger.*) An obsolete species of composition, for two violins and bass.

KIT. A small pocket violin, used by teachers of dancing.

KLAGE (*Ger.*) Lamentation.

KLAGE-GEDICHT } (*Ger.*) Elegy, lamentation, mournful song.
KLAGE-LIED }

KLAGE-TON (*Ger.*) Plaintive tune, or melody.

KLANG (*Ger.*) Sound: tune.

KLÄNGE (*Ger. pl.*) Sounds: melodies.

KLANG-GEDICHT } (*Ger.*) Sonnet.
KLANG-LIED }

KLANG-GESCHLECHT (*Ger.*) Genus, mode, scale.

KLANG-SAAL (*Ger.*) Concert room, music room.

KLAPPE (*Ger.*) Key of any wind-instrument: a valve.

KLAPPEN-FLÜGELHORN (*Ger.*) Keyed bugle.

KLAPPEN-HORN (*Ger.*) A keyed horn.

KLAPP-TROMPETE (*Ger.*) A keyed trumpet.

KLAR (*Ger.*) Clear, bright: *klare Stimme*, a clear voice.

KLARHEIT (*Ger.*) Clearness, plainness, distinctness.

KLÄRLICH (*Ger.*) Clearly, distinctly.

KLAUSEL (*Ger.*) A close: a regular section of a strain, or movement.

KLAVIER (*Ger.*) *See* CLAVIER.
KLEIN (*Ger.*) Minor: speaking of intervals.
KLEIN-BASS, KLEIN-BASS-GEIGE (*Ger.*) Violoncello.
KLEIN-GEDACT (*Ger.*) A small covered stop, in an organ: a stopped flute.
KLINGEL (*Ger.*) A bell.
KLINGEN, KLINGEND (*Ger.*) Sounding, resonant, ringing, sonorous.
KLING-GEDICHT (*Ger.*) Sonnet.
KNIE-GEIGE (*Ger.*) *Viol da gámba*, violoncello.
KNIE-RÖHRE (*Ger.*) A pipe, or tube, bent as a knee.
KNOPF-REGAL (*Ger.*) *See* APFEL-REGAL.
KOMMA (*Gr. & Ger.*) Comma: a musical section, or division.
KOMÖDIANT (*Ger.*) Comedian, actor, player.
KOMÖDIANTINN (*Ger.*) An actress.
KOMÖDIE (*Ger.*) Comedy, play.
KOMPONIREN (*Ger.*) To compose.
KOMPONIST (*Ger.*) A composer.
KOMPOSITION (*Ger.*) A composition.
KONZERT-MEISTER (*Ger.*) *See* CONCERT-MEISTER.
KOPF-STIMME (*Ger.*) Falsetto, head-voice, *vóce di tésta.*
KOPPEL (*Ger.*) Coupler: coupling stop, or movement, in an organ: *see also* COPPEL.
KOR (*Ger.*), KÖRE (*Ger. pl.*) *See* CHOR.
KORYPHÆUS (*Gr.*) Chief, leader, of the dancers.
KOSAKE. A national dance of the Cossacks.
KRAFT (*Ger.*) Vigour, power, energy.
KRÄFTIG, KRÄFTIGLICH (*Ger.*) Powerful, vigorous, energetical: *kräftig und kurz*, loud and detached.
KRAKOVIAK, KRAKOVIENNE The *Cracovienne*, a Polish dance in $\frac{2}{4}$ time.
KREIS-TANZ (*Ger.*) Dance in a circle.
KREUZ (*Ger.*) The character called a *sharp*.
KREUZ-DOPPELTES (*Ger.*) The mark called a *double sharp*, × or ✻.
KRIEGS-GESANG, KRIEGS-LIED (*Ger.*) Warlike song, military song.
KROMA. See CRÓMA.

Krumm (*Ger.*) Crooked, curved, bent.

Krumm-horn (*Ger.*) *Crooked horn*, or small cornet. This name is given to an 8 feet reed stop, in an organ, the tone of which formerly resembled that of a small cornet, but now the stop is generally called *Cremona*, *Clarionet*, or *Cormorne*, and the tone is estimated in proportion as it approximates that of a clarionet.

Krustische Instrumente (*Ger.*) Instruments of percussion as, the drum, triangle, cymbals, &c.

Kuh-horn (*Ger.*) Cow-horn: Swiss, or Alpine horn.

Kuppel (*Ger.*) *See* **Koppel**.

Kurz (*Ger.*) Short, brief, detached, *staccáto*: *kurz und rein*, distinct and clear.

Kussir (*Fr.*) A Turkish musical instrument.

Kützial-flöte (*Ger.*) An organ stop, of the flute species.

Kyrie eleison (*Gr.*) *Lord have mercy upon us.* The first movement in a **Mass**.

L

La. A syllable, applied, in *solfaing*, to the note A: the sixth sound in the scale of Guido d'Arezzo.

La (*It. & Fr.*) The.

La bémol (*Fr.*) The note A-flat.

La bémol majeur (*Fr.*) The key of A-flat major.

La bémol mineur (*Fr.*) The key of A-flat minor.

Labial. Organ pipes with *lips*, called also *flue* pipes.

Labial-stimmen (*Ger.*) Stops belonging to the *flue* work, not *reed* stops.

Labium (*Lat.*) The *lip*, of an organ pipe.

La chasse (*Fr.*) In the hunting style.

Lacrimándo, **Lacrimóso** (*It.*) Sadly; in a mournful, pathetic style.

Lade (*Ger.*) *Wind-chest*, in an organ.

La déstra (*It.*) The right hand.

La dièse (*Fr.*) The note A-sharp.

Lagrimándo, **Lagrimóso** (*It.*) Complaining: sadly: in a mournful style.

Læva (*Lat.*) The left: the left hand.

LAGNÉVOLE, LAGRIMÓSO (*It.*) Dolorous, mournful.

LAI (*Fr.*) Lay, ditty, short plaintive song.

LA MAJEUR (*Fr.*) The key of A major.

L'ÂME (*Fr.*) *Sound-post*, of a violin, viola, &c.

LAMENT. An old name for harp music of the pathetic kind: applied also to the pathetic tunes of the Scotch.

LAMENTÁBILE (*It.*) Lamentable, mournful.

LAMENTABILMÉNTE (*It.*) Lamentably, dolefully.

LAMENTÁNDO (*It.*) Lamenting, mourning.

LAMENTÉVOLE (*It.*) Lamentable, mournful, plaintive.

LAMENTEVOLMÉNTE (*It.*) Mournfully, plaintively.

LAMENTÓSO (*It.*) Lamentable, mournful.

LA MINEUR (*Fr.*) The key of A minor.

LAMPONS (*Fr.*) Drinking songs.

LÄNDERER, LÄNDLER (*Ger.*) A species of slow, rustic waltz, in $\frac{3}{8}$ or $\frac{3}{4}$ time: some of the Styrian dances, of this kind, are charming melodies.

LAND-LIED (*Ger.*) Rural song, rustic song.

LANDU. *See* LUNDU.

LANGSAM (*Ger.*) Slowly: equivalent to *Largo*.

LANGSAMER (*Ger.*) Slower.

LANGUAGE, LANGUID In an organ flue-pipe, this is, the flat piece of metal, or wood, placed horizontally at the top of the foot, just inside the mouth.

LANGUEMÉNTE (*It.*) Languishingly, languidly.

LANGUÉNDO, LANGUÉNTE, LÁNGUIDO (*It.*) Languishing, feeble: with languor.

LANGUETTES (*Fr.*) The brass tongues, belonging to the reed pipes, in an organ.

LA PRÍMA VÓLTA FÓRTE, LA SECÓNDA PIÁNO (*It.*) The first time loud, the second time soft.

LARGAMÉNTE, LARGAMÉNTO (*It.*) Largely, fully: in a broad, large style of performance.

LARGE. The longest note formerly in use, in ancient music, shaped thus, : it is equal to eight semibreves.

LARGEMENT (*Fr.*) *See* LARGAMÉNTE.

LARGHÉTTO (*It.*) Slow, and measured, time: but not so *slow as Largo: see* ETTO.

LARGHÉZZA (*It.*) Breadth, largeness, freedom.
LARGHÍSSIMO (*It.*) Extremely slow: the superlative of *Lárgo.*
LÁRGO (*It.*) Slow, broad, solemn.
LÁRGO ASSÁI } (*It.*) Very slow.
LÁRGO DI MÓLTO }
LÁRGO MA NON TRÓPPO (*It.*) Slow, but not too much so: not dragging.
LÁRGO UN PÓCO (*It.*) Rather slow.
LARIGOT (*Fr.*) *Shepherd's flute*, or *pipe*: an acute organ-stop, tuned an octave above the twelfth.
LAÚD (*Sp.*) A lute.
LÁUDA (*It.*) Laud, praise: hymn of praise.
LAUDAMUS TE (*Lat.*) *We praise Thee*: part of the *Gloria.*
LAUDES (*Lat.*) } Canticles, or hymns of praise, that follow
LÁUDI (*It. pl.*) } the early Mass.
LAUDISTI (*Lat.*) Psalm singers, hymn singers.
LAUF (*Ger.*) That part of a violin, &c., into which the pegs are inserted: *see also* LÄUFE.
LÄUFE (*Ger. pl.*) Rapid divisions of notes: a flight, or run, of rapid notes.
LAUT (*Ger.*) Loud: also, sound.
LAUTE (*Ger.*) The lute.
LAUTEN-FUTTER } (*Ger.*) Lute-case.
LAUTEN-KASTEN }
LAUTENIST (*Ger.*) Lute-player, lutanist.
LAUTEN-MACHER (*Ger.*) Lute-maker.
LAUTEN-SCHLÄGER } (*Ger.*) Lute-player, lutanist.
LAUTEN-SPIELER }
LAUTENZUG (*Ger.*) Lute-register.
LA VÓCE (*It.*) The voice.
LA VÔLTA (*It.*) An old dance, in which was much turning and much capering,
LAY. A short, light, song or air.
LAY-CLERK. A vocalist in a choir, who is not in holy orders.
LE (*It. pl.*) The: *le vóci*, the voices.
LEADER. The first, or principal violin, in an orchestra.
LEADING NOTE. The major seventh of any scale: the semitone below the key-note: the major third of the dominant.
LEANING NOTE. *See* APPOGGIATÚRA.
LEBEN (*Ger.*) Life, vivacity.

Lebhaft (*Ger.*) Lively, quick, vivacious, brisk.
Lebhaftigkeit (*Ger.*) Liveliness, vivacity.
Leçon (*Fr.*) A lesson, an exercise.
Ledger lines / **Leger lines** } The short, extra, or additional lines, drawn above or below the stave.
Legábile / **Legándo** } (*It.*) *See* Legáto.
Legáre (*It.*) To slur, or bind.
Legáre le nóte (*It.*) *See* Legáto.
Legatíssimo (*It.*) Exceedingly smooth, and connected.
Legáto (*It.*) Slurred: in a smooth and connected manner: a close, gliding, style of performance.
Legatúra (*It.*) A slur, a ligature.
Léger (*Fr.*) Light, nimble.
Légèrement (*Fr.*) Lightly, nimbly, gaily.
Légèreté (*Fr.*) Lightness, agility.
Leggatíssimo. *See* Legatíssimo.
Leggénda (*It.*) A legend, a tale.
Leggeraménte (*It.*) Lightly, easily.
Leggerézza (*It.*) Lightness, agility.
Leggiadraménte (*It.*) Gracefully, elegantly.
Leggiádro (*It.*) Graceful, elegant.
Leggiárdo (*It.*) Lightly, delicately.
Leggieraménte / Leggiére } (*It.*) Easily, lightly, swiftly, delicately.
Leggierézza (*It.*) Lightness, agility, delicacy.
Leggieríssimo (*It.*) The utmost lightness, and facility.
Leggierméntе (*It.*) Lightly, easily, delicately.
Leggiéro (*It.*) Light, swift, delicate.
Leggierúcolo (*It.*) Rather light and delicate.
Leggío (*It.*) A chorister's desk, in a church choir.
Légno (*It.*) *Wood*: *see* Col légno.
Lehr-gedicht (*Ger.*) Didactic poem.
Lehr-ode (*Ger.*) Didactic ode.
Leib-stückchen (*Ger.*) Favourite air, or tune.
Leichen-gedicht (*Ger.*) Funeral poem, elegy.
Leichen-gesang (*Ger.*) Dirge: funeral song.
Leichen-musik (*Ger.*) Funeral music.
Leicht (*Ger.*) Light, easy, facile: lightly.
Leichtheit / Leichtigkeit } (*Ger.*) Lightness, facility, easiness.

LEIER (*Ger.*) A lyre.
LEIERER (*Ger.*) A player on the lyre.
LEIERN (*Ger.*) To play on the lyre.
LEISE (*Ger.*) Low, soft, gentle: lightly.
LEIT-ACCORD (*Ger.*) A chord, or harmony, leading instinctively to another, as the chord of the dominant, leading to the tonic.
LEITER (*Ger.*) Leader: also, the scale of any key.
LEITERREIGEN (*Ger.*) Such tones as belong to the scale of any key: the notes forming the scale.
LEITER-FREMD (*Ger.*) Accidental sharps, or flats, which do not belong to the key.
LEIT-TON (*Ger.*) The leading tone, the leading note.
LÉNO (*It.*) Weak, feeble; faintly: not vigorous.
LENT (*Fr.*) Slow, lingering, leisurely.
LENTAMÉNTE (*It.*) Slowly.
LENTÁNDO (*It.*) Slackening the time: going slower.
LENTEMENT (*Fr.*), LENTEMÉNTE (*It.*) } Slowly, leisurely.
LENTEUR (*Fr.*), LENTÉZZA (*It.*) } Slowness, delay: *avec lenteur*, with slowness, at a sedate pace.
LENTISSIMAMÉNTE, LENTÍSSIMO } (*It.*) Extremely slow.
LÉNTO (*It.*) Slow, lingering.
LÉNTO ASSÁI, LÉNTO DI MÓLTO, LÉNTO LÉNTO } (*It.*) Very slowly.
LEPSIS (*Gr.*) The ascending scale.
LESSER BARBITON. A name formerly given to the kit, or small violin used by dancing masters.
LESSER SIXTH. A minor sixth.
LESSER THIRD. A minor third.
LESSON. Formerly applied to exercises, or pieces consisting of two or three movements, for the harpsichord, and pianoforte.
LESTAMÉNTE (*It.*) Quickly, lively, brisk.
LESTÉZZA (*It.*) Agility, quickness.
LESTISSIMAMÉNTE (*It.*) Very quickly.
LESTÍSSIMO (*It.*) Very quick: extremely quick.
LÉSTO (*It.*) Quick, lively, nimble.
LETANE. *See* LITANIA.
L'ÉTÉ (*Fr.*) One of the movements in a quadrille.

LETTERÁLE, LETTERALMÉNTE (*It.*) Literally, exactly as written.

LETTÚRA (*It.*) A reading, lecture: an instruction given by a master to his scholars.

LETTÚRA DI MÚSICA (*It.*) A musical lecture.

LEUTÉSSA (*It.*) A bad lute.

LEÚTO (*It.*) A lute.

LEVÉ (*Fr.*) The up-stroke of the *bâton.*

LEVÉZZA (*It.*) Lightness.

LEVIER PNEUMATIQUE (*Fr.*) The pneumatic lever: a series of small bellows, or levers, placed on the wind-chest of an organ, containing air at a high pressure; by means of this the touch of a large organ may be made as light as that of a pianoforte.

LIAISON (*Fr.*) Smoothness: also, a *slur*, or a *bind.*

LIAISON DE CHANT (*Fr.*) The *sostenúto* style of singing.

LIBERAMÉNTE (*It.*), LIBREMENT (*Fr.*) Freely, easily, plainly.

LIBRÉTTO (*It.*) The poem, or words, of an opera: a book of words, or poem, to be set to music.

LICÉNZA POÉTICA (*It.*) Poetic licence: alterations, or deviations from common rules.

LIÉ (*Fr.*) Smoothly: the same as LEGÁTO.

LIEBES-LIED (*Ger.*) Love-song.

LIEBLICH (*Ger.*) Lovely, charming, sweet, delicious.

LIEBLICH-GEDACT (*Ger.*) A stopped-diapason organ register, of slender scale, and sweet tone.

LIED (*Ger.*) A song, air, ballad: a short poem set to music.

LIEDCHEN (*Ger.*) Short song, or melody.

LIEDER-BUCH (*Ger.*) Song book, hymn book.

LIEDER-DICHTER (*Ger.*) Lyrical poet, writer of songs.

LIEDER-SAMMLUNG (*Ger.*) Collection of songs.

LIEDER-SÄNGER (*Ger.*) Singer, ballad-singer, minstrel.

LIEDER-SPIEL (*Ger.*) An operetta, in which dialogue and music are equally employed; the music being of a light, vivacious character.

LIEDER-TAFEL (*Ger.*) A *song-table*: German glee club: vocalists who meet together to sing part-songs, generally such as are composed for male voices alone.

LIED OHNE WORTE (*Ger.*) *Song without words*: a short,

cantábile composition, for the pianoforte, with a clearly defined melody.

LIGATO. *See* LEGÁTO.

LIGATUR (*Ger.*) *See* LIGATURE.

LIGATURA. *See* LEGATÚRA.

LIGATURE. An old name for a *tie*, or *bind*: *see also* SYNCOPATION.

LIGNE (*Fr.*) A line of the stave.

LIGNEAM PSALTERIUM (*Lat.*) The wooden dulcimer, called in Germany, the straw fiddle. Gusikow, a Polish Jew, played upon this instrument, with astonishing skill, in 1836, and excited much admiration.

LIGNES ADDITIONNELLES (*Fr.*) *See* LEDGER LINES.

LIMMA. The ancient Greek name for a semitone.

LÍNEA (*It.*) A line of the stave.

LÍNGUA (*It.*) The tongue, in organ reed stops.

LINIE (*Ger.*) A line of the stave.

LINIEN-SYSTEM (*Ger.*) A scale: the lines of the stave.

LINK (*Ger.*) Left: *linke Hand*, the left hand.

LINON (*Gr.*) A string.

LÍRA (*It.*) A lyre.

LÍRA DA BRÁCCIO (*It.*) The Italian lyre, an obsolete instrument with seven strings.

LÍRA DA GÁMBA (*It.*) An instrument similar to the *Lira da bráccio*, but held between the knees, and with twelve or sixteen strings.

LÍRA RÚSTICA (*It.*) A species of lyre, formerly in use among the Italian peasants.

LÍRA TEDÉSCA (*It.*) The German lyre.

LIRE LA MUSIQUE (*Fr.*) To read music.

LIRÉSSA (*It.*) A bad lyre, or harp.

LÍRICA, LÍRICO (*It.*) Lyric; lyric poetry; poetry adapted for music.

LIRÓNE (*It.*) A large lyre, or harp.

LÍSCIO (*It.*) Simple, unadorned, smooth.

L' ISTÉSSO (*It.*) *The same.*

L' ISTÉSSO MOVIMÉNTO, L' ISTÉSSO TÉMPO (*It.*) In the same time as the previous movement.

LITANIA (*Lat.*), LITANIE (*Fr.*), LITANEI (*Ger.*) A litany.

LITURGÍA (*It.*) Liturgy: sometimes accompanied with music.

LIUTÁJO (*It.*) A lute maker.

LIÚTO (*It.*) A lute.

LOB-GESANG } (*Ger.*) Hymn, or song, of praise.
LOB-LIED }

LÓCO (*It.*) *Place*: in its proper place: the passage is to be played precisely as written.

LOGIERIAN SYSTEM. A system of musical instruction, introduced by John Bernard Logier, which, with instruction on the pianoforte, combines simultaneous performance in classes, and also, the study of harmony, modulation, &c.

LOMBÁRDA (*It.*) A species of dance, used in Lombardy.

LONG. A note formerly in use, equal to four semibreves, or half the length of the *Large*.

LONG DRUM. The large drum used in military bands, carried horizontally before the performer, and struck at both ends.

LONGUE PAUSE (*Fr.*) Make a long rest, or pause.

LONTÁNO (*It.*) Distant, remote, a great way off: *da lontáno*, at a distance.

LOURE (*Fr.*) To unite the notes: also the name of an old, slow, and dignified French dance, generally in $\frac{6}{4}$ time, or in common time, with the peculiarity of the second crotchet of every bar being dotted.

LOURÉ (*Fr.*) Smoothly, connectedly: the same meaning as *Legáto*.

LOUVRE (*Fr.*) A name applied to a French air called '*L'aimable Vainqueur*,' of which Louis XIV. was extremely fond, and to which the French dancing-masters composed a dance.

LUDI MAGISTER } (*Lat.*) Theatrical manager, or director.
LUDI MODERATOR }

LUDI SCENICALES (*Lat.*) A species of ancient dramatic oratorio, acted on the stage.

LUGÚBRE (*It.*) Lugubrious, mournful.

LUNGO. A Portuguese dance in $\frac{3}{4}$ or $\frac{3}{8}$ time.

LUNGA PÁUSA (*It.*) A *long pause*, or rest, to be made.

LUNGO (*It.*) See LUNG.

LUSINGÁNDO, LUSINGÁNTE, LUSINGÁTO, LUSINGHÉVOLE (*It.*) Soothing, coaxing; persuasively; in a playful, persuasive style.

LUSINGHEVOLMÉNTE (*It.*) Soothingly, persuasively.

LUSINGHIÉRE, LUSINGHIÉRO (*It.*) Flattering, fawning, coaxing, soothing.

LUSTIG (*Ger.*) Merrily, cheerfully, gaily.

LUTE. An instrument of very ancient origin, and common in the fourteenth century: it had many strings of gut, some of which were duplicates in pitch, and which were played by the hand. Vincentio Galilei ascribes its invention to the English, and says that in England lutes were made in great perfection. It was formerly much esteemed, and in shape bore some resemblance to the guitar: *see* TABLATURE.

LUT, LUTH (*Fr.*) A lute.

LUTINA. A small lute, or mandolin.

LUTTUOSAMÉNTE (*It.*) Sadly, sorrowfully.

LUTTUÓSO (*It.*) Sorrowful, mournful.

LYCHANOS (*Gr.*) The third string of the lyre: *see* HYPATE.

LYDIAN. *See* GREEK MODES.

LYRA (*Gr.*) The lyre: which see.

LYRA HEXACHORDIS (*Gr.*) A lyre with six strings.

LYRA MENDICORUM (*Lat.*) The hurdy-gurdy.

LYRA-VIOL. An old instrument of the lyre, or harp, species: it had six strings, and seven frets.

LYRE. The most ancient stringed instrument, mythologically ascribed to Mercury, and said to have been invented about the year 2000 A.M., and formed with the shell of the tortoise: a species of harp.

LYRIC, LYRICAL. Poetry adapted for singing, and intended to be sung to a lyre or harp: formerly, the voice was always accompanied with the lyre or harp. A lyrical composition is the opposite to a dramatic one.

LYRICHORD. An old instrument of the lyre species.

LYRIKER, LYRISCH (*Ger.*) Lyric, lyrical.

LYRIST. One who plays upon the harp or lyre.

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LUDI MODERATOR }

LUDI SPIRITUALES (*Lat.*) A species of ancient dramatic oratorio, acted on the stage.

LUGÚBRE (*It.*) Lugubrious, mournful.

LUNDU. A Portuguese dance in $\frac{2}{4}$ or $\frac{2}{2}$ time.

LÚNGA PÁUSA (*It.*) A *long pause*, or rest, to be made.

LUÓGO (*It.*) *See* LÓCO.

LUSINGÁNDO, LUSINGÁNTE, LUSINGÁTO, LUSINGHÉVOLE (*It.*) Soothing, coaxing; persuasively; in a playful, persuasive style.

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LYRIKER, LYRISCH (*Ger.*) Lyric, lyrical.

LYRIST. One who plays upon the harp or lyre.

LYRODI (*Gr.*) Ancient vocalists, who accompanied themselves on the lyre.

M

MA (*It.*) But: *Allégro ma non troppo*, quick, but not too much so.

MACHALATH. A duet, the two voices singing alternately.

MACHICOT (*Fr.*) Leader of the choir, in a church.

MACH-WERK (*Ger.*) *Made-work*: music made up, or fabricated; merely the result of labour and study.

MADRIÁLE (*It.*) A madrigal: *see* MADRIGÁLE.

MADRIALÉTTO (*It.*) A short madrigal.

MADRIGAL. A pastoral song: an elegant and elaborate composition, for three, four, five, or more voices, without accompaniment, in the strict, or ancient style, with imitation and fugue: requiring ample knowledge of part-writing, and counterpoint: the parts, or melodies, moving in that conversational manner peculiar to the period of the sixteenth and seventeenth centuries.

The madrigal differs from the glee, in that the musical phrases, or portions of melody, complete in themselves, seldom coincided, or went together, in the different voice parts; one phrase being begun before the other was ended, so that they overlapped each other, as it were, and the composition was not a succession of different, though connected, musical phrases, but a repetition, under different circumstances, of the same phrase. The madrigal is generally sung in chorus, but the glee by single voices.

MADRIGÁLE (*It.*) A madrigal.

MADRIGALEGGIÁRE (*It.*) To compose madrigals.

MADRIGALÉSCO (*It.*) Of, or belonging to, a madrigal.

MADRIGALÉSSA (*It.*) A long madrigal.

MADRIGALÉTTO, MADRIGALÍNO (*It.*) A short madrigal.

MAESTÀ, MAESTÁDE, MAESTÁTE (*It.*) Majesty, dignity: majestical: grandeur.

MAESTÉVOLE (*It.*) Majestic: majestical.

MAESTEVOLÍSSIMO (*It.*) Most majestically.

MAESTEVOLMÉNTE } (*It.*) Majestically, stately, nobly.
MAESTOSAMÉNTE }
MAESTOSÍSSIMO (*It.*) Exceedingly majestic.
MAESTÓSO (*It.*) Majestical, stately, dignified.
MAÉSTRA (*It.*) An *artiste*, female performer.
MAESTRÉVOLE (*It.*) Masterly, highly finished.
MAESTRÍA (*It.*) Mastery, skill, art, ability, perfect command.
MAÉSTRI SECOLÁRI (*It.*) Teachers of secular, or instrumental music: teachers of instruments at a *conservatório*.
MAÉSTRO (*It.*) Master: composer: an experienced, skilful artist.
MAÉSTRO DEL CÓRO (*It.*) Master of the choir, or chorus.
MAÉSTRO DI CAPPÉLLA (*It.*) Chapel-master: composer: director of the musical performances in a church or chapel.
MAGAS (*Gr.*) The bridge, of stringed instruments.
MAGGIOLÁTA (*It.*) A hymn, or song, in praise of the month of May.
MAGGIÓRE (*It.*) Greater, major: the major key.
MAGISCÓRO (*It.*) The chief of a choir.
MAGNIFICAT (*Lat.*) The canticle, or hymn, sung by the Virgin Mary in the house of Zacharias; and introduced into the Vespers, or evening service, of the Church.
MAIN (*Fr.*) Hand: *main droite*, the right hand: *main gauche*, the left hand.
MAÎTRE DE CHAPELLE (*Fr.*) Chapel-master: director of the choir.
MAÎTRE DE MUSIQUE (*Fr.*) Musical director.
MAJESTÀ (*It.*) } Majesty, dignity, stateliness.
MAJESTÉ (*Fr.*) }
MAJEUR (*Fr.*) Major: major key.
MAJOR. *Greater*, in respect to intervals, scales, &c.
MAJOR KEY } That mode, or scale, in which the third from
MAJOR MODE } the tonic is major.
MAJOR-MODUS (*Lat.*) *See* MAJOR MODE.
MAJOR SEMITONE. A semitone which *changes* its place, or *letter*, on the staff: thus, C—D♭, A—B♭, &c.: *see* CÓMMA.
MAJOR THIRD. A diatonic interval containing two whole tones.

MAJOSIS. A jovial dance, of the Polish Jews.

MALANCONÍA, MALENCÓNICO, MALINCÓLICO, MALINCONÍA (*It.*) Melancholy, sadness.

MALINCONICAMÉNTE, MALINCÓNICO, MALINCONIÓSO, MALINCONÓSO (*It.*) In a melancholy style.

MALSONNANT (*Fr.*) Ill sounding, bad toned.

MÁNCA (*It.*) The left.

MANCÁNDO (*It.*) Decreasing, dying away.

MANCHE (*Fr.*) The neck, of a violin, &c.

MANDÓLA (*It.*) A cithern, or mandoline, of the size of a large lute.

MANDOLINE. An instrument with frets, of the guitar species, smaller than the *Mandora*. There are several kinds of mandolins. The strings, which are of gut and wire, are eight in number, of which four are duplicates; they are tuned like the violin, and are put in vibration with a quill, or plectrum.

MANDOLÍNO (*It.*) A mandolin.

MANDORA, MANDORE A small kind of lute, or guitar; with frets, and seven gut strings, three of which are duplicates.

MÁNICA (*It.*) Fingering.

MÁNICO (*It.*) The neck, of the violin, guitar, &c.

MANICHORD, MANICORDE A species of spinet, or harpsichord: *see* CLARICHORD.

MANICORDIENDRAHT (*Ger.*) Wire for the *Manichord*, or *Clarichord*.

MANICHORDION (*Fr.*), MANICHORDIUM (*Lat.*) *See* MANICHORD.

MANIÉRA (*It.*), MANIÈRE (*Fr.*) Manner, style.

MANIÉRA AFFETTÁTA (*It.*) An affected style, or delivery.

MANIÉRA LÁNGUIDA (*It.*) A languid, sleepy style.

MANIÈRE D'ATTAQUE (*Fr.*) Touch, manner, or style, of playing the pianoforte, &c.

MANIEREN (*Ger. pl.*) Graces, embellishments, ornaments.

MÄNNERGESANG-VEREIN (*Ger.*) Men's vocal society.

Mannerism. Peculiarity of style: the constant use of an ever-recurring set of phrases: one unvaried manner, either of composition, or performance.

Männliche Stimme (*Ger.*) A manly voice.

Máno (*It.*) The hand: *máno déstra*, or *máno dritta*, the right hand: *máno sinistra*, the left hand.

Manual (*Eng. & Ger.*) / **Manuále** (*Lat. & It.*) — The *keys*, the *key-board*: in organ music this word means, that the passage is to be played by the hands alone, without using the pedals.

Manualiter (*Ger.*) Organ pieces to be played by the fingers alone, without pedals.

Manual-untersatz (*Ger.*) *See* **Sub-bourdon.**

Manúbrio (*It.*) / **Manubrium** (*Lat.*) — The handle, or knob, by which a stop is drawn, in an organ.

Manuductor. A guide for the hand: one who beats time with his hand.

Marcándo / **Marcáto** (*It.*) Marked, strongly accented: well pronounced: with much emphasis.

Marcatíssimo (*It.*) Very strongly marked: as much as possible.

Marcáto il póllice (*It.*) Mark, or accent strongly, the note played by the thumb.

Marche (*Fr.*) A march: in harmony, this means, a symmetrical sequence of chords.

Marche redoublée (*Fr.*) A double-quick march.

Marche triomphale (*Fr.*) A triumphal march.

Márcia / **Marciáta** (*It.*) A march.

Marciále. *See* **Marziále.**

Markiren (*Ger.*) / **Marquer** (*Fr.*) — To mark: to distinguish the tone by accented, or emphatic notes.

Marquez un peu la mélodie (*Fr.*) The melody to be slightly marked, or accented.

Marsch (*Ger.*) A march.

Märsche (*Ger. pl.*) Marches.

Marseillaise (*Fr.*) The Marseilles hymn: a French national air.

Martelé (*Fr.*) / **Martellándo** (*It.*) — *Hammering, hammered*, beaten: strongly marking the notes, as if hammered.

MARTELLÀRE (*It.*) To hammer: to strike the notes forcibly, like a hammer.

MARTELLÁTO (*It.*) *Hammered*, forcibly marked.

MARTRÁZA. A Spanish dance.

MARZIÀLE (*It.*) Martial: in the style of a march.

MASCHERÁTA (*It.*)
MASK (*Eng.*)
MASKE (*Ger.*)
MASQUE (*Fr.*)
} A species of musical drama, or operetta, including singing and dancing, performed by characters in masks.

MASRAKITHA. A wind-instrument, of the ancient Hebrews: it consisted of pipes of various sizes, fitted into a kind of wooden chest, into which wind was conveyed from the lips, by means of a pipe, and the sounds were produced by the fingers acting upon the apertures at the top.

MASS. A vocal composition, performed during the celebration of High Mass, in the Roman Catholic Church, and generally accompanied by instruments. It consists of five principal movements, the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*, which are sometimes composed as solos, duets, &c.; and sometimes in chorus, or fugue.

MASS (*Ger.*) Measure, time.

MÄSSIG (*Ger.*) Moderate: moderately.

MÄSSIG LANGSAM (*Ger.*) Moderately slow.

MÁSSIMA (*It.*) A semibreve.

MASTER OF MUSIC. In the sixteenth century this appellation was given to eminent practical composers, &c., such as Okenheim, Iodocus Pratensis, &c.

MASTER OF SONG. In the sixteenth century, this was applied to that member of the royal household, whose duty it was to teach the children of the Chapel Royal to sing.

MASURE
MASURECK
MASUREK
MASURKA
} (*Ger.*) A lively Polish dance, of a sentimental character, in $\frac{3}{8}$, or $\frac{3}{4}$ time, of a peculiar rhythmic construction. It is quicker than the *Polonaise*, and has an emphasis on one of the unaccented parts of the bar.

MATALAN. A small Indian flute, used to accompany the Bayadere dances.

MATELOTTE (*Fr.*) A French sailor's dance, in $\frac{3}{4}$ time.

MATINÉE (*Fr.*) Morning concert.

MATINS. Morning service: early morning service.

MATTINÁTA (*It.*) Morning song: morning music, played *under a lady's* window, early in the morning.

Mattinatóre (*It.*) He who sings or plays at sunrising, under the window of his lady.

Maul-trommel (*Ger.*) A Jew's harp.

Maxima (*Lat.*). The name of the longest note used in the fourteenth and fifteenth centuries: *see* **Large**.

Mazourk, **Mazourka**, **Mazur**, **Mazurca**, **Mazurka**, **Mazurke** (*Ger.*) A lively Polish dance of a sentimental character, in $\frac{3}{8}$, or $\frac{3}{4}$ time, of a peculiar rhythmic construction, quicker than the *Polácca*: *see* **Masurka**.

Mean, **Mene** The name formerly given to the *tenor* part of a composition.

Measure. The time: also, the music contained in each bar.

Medésimo, **Medésmo** (*It.*) The same: *medésimo móto*, or, *medésimo témpo*, in the same time, or movement, as before.

Mediant (*Lat.*), **Médiante** (*Fr.*) The third note of the scale: the *middle note* between the tonic, and the dominant.

Meer-trompete, **Meer-horn** (*Ger.*) Sea trumpet.

Mehr-stimmig (*Ger.*) In several, or many, parts: for several voices.

Mehr-stimmiger Gesang (*Ger.*) A glee, or part-song.

Meister (*Ger.*) Master, teacher.

Meister-gesang (*Ger.*) Master's song, minstrel's song.

Meister-sänger (*Ger.*) Minstrel, master-singer.

Mélancolie (*Fr.*) Melancholy, in a mournful style.

Mélange (*Fr.*) A medley, a composition founded upon several popular, or favourite, airs.

Melismá (*Gr.*) A vocal grace, or embellishment: several notes sung to one syllable.

Melismatik (*Gr.*) Florid vocalisation: *see also* **Melisma**.

Melismatisch (*Ger.*) Florid, ornamented: *see* **Melisma**.

Melóde (*It.*) Melody, tune: *see* **Melodía**.

Melodestik (*Ger.*) The rules, or science, of melody.

Melodía (*It.*) Melody, tune.

Melódico (*It.*) Melodious, tuneful.

Melodicon. An instrument invented by Riffel, in Copenhagen, the tones of which are produced from bent metal bars.

Mélodie (*Fr.*) Melody, tune.

Mélodie bien sentie (*Fr.*) The melody to be well expressed, or accented.

Melodik (*Ger.*) Melodious, tuneful.

Mélodieusement (*Fr.*) / **Melodiosamènte** (*It.*) Melodiously, sweetly.

Melodióso (*It.*) Melodious, tuneful, musical.

Melodiosíssimo (*It.*) Extremely melodious.

Melodisch (*Ger.*) Melodious: melodiously.

Melodium. A variety of the harmonium.

Melodram (*Ger.*) / **Melodrama** (*Eng.*) / **Melodrame** (*Fr.*) / **Melodrámma** (*It.*) A species of pantomimic drama, or poem, of French origin, with music interspersed, both vocal and instrumental, the latter of which is descriptive, and upon it much of the interest depends.

Melodrammático (*It.*) Melodramatic.

Melody. A progression of single sounds, producing an agreeable effect upon the ear.

Melograph. A machine to write down in notes whatever is extemporised upon the pianoforte; but the invention was not quite perfect.

Meloman (*Gr.*) A fanatical lover of music.

Melomanie. An intense passion for music.

Melopéa (*It.*) / **Mélopée** (*Fr.*) Poetical, or rhetorical, melody: words and music combined: the vocal declamation, or chant, of the drama.

Melophare. A lantern, inside of which music paper, previously soaked in oil, is placed, so that the notes can be read when a light is placed inside: used for serenades at night.

Melopiano. A stringed instrument, invented in 1870, by Signor Caldera, of Turin, combining tones resembling those of the pianoforte and organ; the effect being obtained by a system of double and rapid percussion.

Melopœia (*Gr.*) *See* **Melopéa.**

Melos (*Gr.*) Tune, song, melody.

Melothesia (*Gr.*) The invention of a melody.

Melotheta (*Gr.*) Composer, musician.

Melotypie (*Gr.*) The art of printing notes, by types.

Même (*Fr.*) The same.

Même mouvement (*Fr.*) In the same time.

MÊME MOUVEMENT QUE PRÉCÉDEMMENT (*Fr.*) In the same time as the preceding.

MÉN (*It.*) Less: *mén présto*, less quick.

MENER LE BRANLE (*Fr.*) To lead the dance.

MÉNÉSTRELS (*Fr.*) Minstrels.

MÉNÉTRIER (*Fr.*) Fiddler, rustic musician.

MÉNO (*It.*) Less: *méno fórte*, less loud: *méno mósso*, less movement, slower: *méno piáno*, not so softly: *méno vivo*, not so quick.

MENSCHEN-STIMME (*Ger.*) Human voice.

MENSUR (*Ger.*) Time, tune: correct measurement of intervals: also, the diameter, or scale, of organ pipes.

MENSURAL-GESANG (*Ger.*) Florid vocalisation.

MENSURAL-NOTEN (*Ger.*) Musical notation.

MENUET (*Fr.*) } MENUETTO (*It.*) } A minuet, a slow dance, in $\frac{3}{4}$ time.

MESCOLÁNZA (*It.*) A medley, a mixture of discordant sounds, bad harmony.

MESE (*Gr.*) The middle string of the lyre: *see* HYPATE.

MÉSSA (*It.*) } MESSE (*Fr. & Ger.*) } A Mass: *Messes*, Masses.

MÉSSA BÁSSA (*It.*) A silent Mass, whispered by the priest during a musical performance.

MÉSSA CONCERTÁTA (*It.*) } MESSE CONCERTANTE (*Fr.*) } A Mass consisting of concerted music.

MÉSSA DI VÓCE (*It.*) The gradual swelling, and diminishing, of the voice.

MESSÁNZO. *See* MESCOLÁNZA.

MÉSTO (*It.*) Sad, melancholy, mournful.

MESTÓSO (*It.*) Sadly, mournfully, pensively.

MESURE (*Fr.*) The bar, or measure: the species of time.

MESURE À DEUX TEMPS (*Fr.*) Common time of *two* beats in a bar.

MESURE À TROIS TEMPS (*Fr.*) Triple time of *three* beats in a bar.

METAL. The material of which some organ pipes are made, composed of a mixture of tin and lead, in certain proportions; pipes made of pure tin give a clear, piercing tone; those of metal give a softer tone; if too much lead is mixed with the tin, the pipes are bad.

METÁLLO (*It.*) Metallic: clear in tone: *bel metállo di vóce* means, a voice clear, full, and brilliant.

METÁLLICO (*It.*) Metallic: of a metallic quality.

MÉTHODE (*Fr.*) / MÉTODO (*It.*) A method, system, style, school: treatise, or book of instruction.

METRISCH (*Ger.*) Metrical.

METRONOM (*Ger.*) / METRONOME (*Gr.*) An ingenious little machine for measuring the time, or the duration of notes, by means of a graduated scale and pendulum, which may be shortened or lengthened at pleasure.

METRUM (*Ger.*) Measure, time.

METTE (*Ger.*) Matins, morning service.

MÉZZA / MÉZZO (*It.*) Half, medium, middle, moiety: moderate.

MÉZZA BRAVÚRA (*It.*) A song of medium, or moderate difficulty, as to execution.

MÉZZA MÁNICA (*It.*) The *half-shift*, in playing the violin, &c.

MEZZÁNA (*It.*) The middle string of a lute.

MÉZZA ORCHÉSTRA (*It.*) Half the orchestra.

MÉZZA VÓCE (*It.*) Half the power of the voice: a moderate, subdued tone, rather soft than loud.

MÉZZO CARÁTTERE (*It.*) A moderate degree of expression, and execution: music of a medium character.

MÉZZO FÓRTE (*It.*) Rather loud, moderately loud.

MÉZZO FÓRTE PIÁNO (*It.*) Rather loud, then soft.

MÉZZO PIÁNO (*It.*) Rather soft.

MÉZZO SOPRÁNO (*It.*) A low soprano, or second-treble voice: a female voice of lower pitch than the soprano, or treble, but higher than the contralto. The general compass is from G under the lines, to A above them. For this voice the C clef used to be placed on the second line of the stave.

MÉZZO STACCÁTO (*It.*) A little detached.

MÉZZO TENORE (*It.*) A half-tenor voice, nearly the same as a baryton.

MÉZZO TUÓNO (*It.*) A semitone, a half-tone.

MI (*It.*) This syllable, in *solfaing*, is applied to the note E.

MI BÉMOL (*Fr.*) The note E-flat.

MI BÉMOL MAJEUR (*Fr.*) The key of E-flat major.

MI BÉMOL MINEUR (*Fr.*) The key of E-flat minor.

MI CONTRA FA (*Lat.*) An expression used by old theorists, meaning, a *false relation*.

Middle C. That C which is between the bass and treble staves.

Mi dièse (*Fr.*) The note E-sharp.

Militairement (*Fr.*)
Militàre (*It.*)
Militarmènte (*It.*) } Military: in a warlike, martial style.

Mi majeur (*Fr.*) The key of E major.

Mi mineur (*Fr.*) The key of E minor.

Minaccevolmènte (*It.*) In a threatening, menacing, manner.

Minacciàndo (*It.*)
Minacciévole (*It.*) } Threatening, menacing: in a boastful manner.

Minacciosamènte (*It.*) In a menacing manner.

Minacciòso (*It.*) Threatening, menacing.

Mineur (*Fr.*) Minor.

Minim. A note equal to one-half of a semibreve.

Mìnima (*Lat. & It.*) A minim: literally, the *least*, because formerly a minim was the shortest note.

Minim rest. A mark of silence, equal, in duration, to a minim: made thus, ▬.

Minnedichter
Minnesänger
Minnesinger } (*Ger.*) Amatory, or erotic poets, who flourished in Germany from 1138 to 1347: they were succeeded from 1347 to 1519 by the *Meistersänger*, who formed a kind of corporation.

Minor. Less, smaller, in speaking of intervals, &c.

Minòre (*It.*) Minor.

Minor mode. One of the modern modes, or scales, in which the third note is a *minor* third from the tonic.

Minor semitone. A semitone which *retains* its place, or *letter*, on the staff: thus C, C♯:—A, A♯, &c: *see* Comma.

Minor third. A diatonic interval containing three semitones.

Minstrels. The wandering poet-musicians of the tenth and following centuries.

Minuet (*Eng.*)
Minuètto (*It.*) } An ancient slow and stately dance in two strains, in triple time of $\frac{3}{4}$, and supposed to be of French origin: modern movements of this name are generally quicker.

Minuettìna (*It.*) A little minuet.

Miscella (*Lat.*) The mixture: an organ stop.

Mise de voix (*Fr.*) *See* Mèzza vòce.

MISERERE (*Lat.*) *Have mercy*: a psalm of supplication.
MISSA (*Lat.*) A Mass: see that word.
MISSAL. The Mass book.
MISSA PRO DEFUNCTIS (*Lat.*) A Requiem: a Mass for departed souls.
MISSA SOLENNIS (*Lat.*) A solemn Mass, for high festivals.
MISSHÄLLIG (*Ger.*) Dissonant, discordant.
MISSHÄLLIGKEIT (*Ger.*) Dissonance, discordance.
MISSHELLIG (*Ger.*) *See* MISSHÄLLIG.
MISSKLANG (*Ger.*) Dissonance, discordance.
MISSKLÄNGE (*Ger. pl.*) Discordant sounds.
MISSLAUT (*Ger.*) Dissonance.
MISSLAUTEN (*Ger.*) To sound discordantly.
MISSLAUTEND (*Ger.*) Dissonant, discordant.
MISS-STIMMUNG (*Ger.*) } Discord, dissonance.
MISS-TON (*Ger.*) }
MISS-TÖNE (*Ger. pl.*) Discords, dissonances.
MISTERIOSAMÉNTE } (*It.*) Mysteriously: in a mysterious manner.
MISTERIÓSO }
MISÚRA (*It.*) A bar, a measure: time.
MISURÁTO (*It.*) Measured: in strict, measured, time.
MIT (*Ger.*) With, by:
MIT BEGLEITUNG (*Ger.*) With an accompaniment.
MIT BEWEGUNG (*Ger.*) Synonymous with *con móto*.
MIT GANZ SCHWACHEN REGISTERN (*Ger.*) With very soft stops.
MIT KECKHEIT (*Ger.*) With vigour and boldness: in the *bravúra*, or dashing style.
MIT KECKHEIT VORGETRAGEN (*Ger.*) In a bold, and vigorous, style of performance.
MITLAUT } (*Ger.*) Concord, consonance.
MITLAUTER }
MITOS (*Gr.*) Thread: musical strings woven from flax.
MIT SANFTEN STIMMEN (*Ger.*) With soft stops.
MIT STARKEN STIMMEN (*Ger.*) With loud, or strong, stops.
MITTEL-CADENZ (*Ger.*) A half, or imperfect, cadence.
MITTEL-STIMME (*Ger.*) The *mean*, or middle-voice, or part: the tenor.
MITTEL-STIMMEN (*Ger. pl.*) The middle parts, or voices.
MITTEL-TON (*Ger.*) The Mediant: see that word.
MIT VOLLER ORGEL (*Ger.*) With full organ.

MIXED CADENCE. An old name for a cadence composed of the triad on the sub-dominant, followed by that upon the dominant.

MIXOLYDIAN. *See* GREEK MODES.

MIXTURA ACUTA (*Lat.*) An acute mixture stop: *see* CYMBEL.

MIXTURE. An organ stop, of a shrill and piercing quality, consisting of two, or more, ranks of pipes.

MÓBILE (*It.*) Moveable.

MOCIGÁNGA (*Sp.*) A musical interlude, common in Spain.

MODE. A scale: a certain arrangement of tones and semitones: *see* MAJOR MODE, *and* MINOR MODE.

MODERATAMÉNTE } (*It.*) Moderately, in moderate time: mode-
MODERÁTO } rately quick.

MODERÁTO ASSÁI CON MÓLTO SENTIMÉNTO (*It.*) A very moderate degree of quickness, with much expression.

MODERATÍSSIMO (*It.*) In a very moderate time.

MODERAZIÓNE (*It.*) Moderation, as to time, &c.

MODERN. Not in the ancient style.

MODÉSTO (*It.*) Modestly, quietly, moderately.

MODIFICAZIÓNI (*It. pl.*) Modifications, light and shade of intonation, slight alterations.

MÓDO (*It.*) A mode, a scale: *módo maggióre*, the major mode: *módo minóre*, the minor mode.

MODOLÁRE } (*It.*) To modulate: to accommodate the voice,
MODULÁRE } or instrument, to a certain intonation: *see* MODULATION.

MODULÁNTE (*It.*) Modulating.

MODULATION. A change of key: going from one key to another, whether near, or remote, by a certain succession of chords, either in a natural and flowing manner, agreeable to the ear; or, sometimes, in a rapid and unexpected manner. As applied to the voice, modulation means, to accommodate the tone to a certain degree of intensity, or light and shade.

MODULAZIÓNE (*It.*) *See* MODULATION.

MODULIREN (*Ger.*) To modulate: *see* MODULATION.

MODUS (*Lat.*) A key, mode, scale: *modus major*, major scale: *modus minor*, minor scale.

MOHINDA. A short Portuguese love song.

MOHRENTANZ (*Ger.*) Morisco, morris-dance.

MOLL (*Ger.*) Minor.

MÓLLA (*It.*) A *key* of the flute, &c.: for raising, or lowering, a note.
MOLLE (*Fr.*) Soft, mellow, delicate.
MOLLEMÉNTE (*It.*) Faintly, softly, gently.
MOLL-TONART (*Ger.*) Minor key, or scale.
MÓLTA / MÓLTO (*It.*) Much, very much, extremely, a great deal.
MOLTISONÁNTE (*It.*) Resounding: very sonorous.
MÓLTO ADÁGIO (*It.*) Extremely slow.
MÓLTO ALLÉGRO (*It.*) Very quick.
MÓLTO MÓSSO (*It.*) Much movement: much motion.
MÓLTO SLARGÁNDO (*It.*) *Much extended*: much slower.
MÓLTO SOSTENÚTO (*It.*) Very sustained: very *legáto*.
MOMENTULUM (*Lat.*) A semiquaver rest.
MOMENTUM (*Lat.*) A quaver rest.
MONAULOS (*Gr.*) An ancient flute, played through the mouth-piece at the end, like the flageolet.
MONFERÍNA (*It.*) A lively Italian dance in $\frac{6}{8}$ time.
MONACÓRDO (*It.*) / MONOCHORD (*Eng.*) An instrument with one string, for measuring musical intervals, or sounds.
MONOCORDE (*Fr.*) / MONOCÓRDO (*It.*) On one string only: *see also* MONOCHORD.
MONODÍA (*It.*) / MONODIE (*Fr.*) / MONODY (*Eng.*) A melody intended to be performed by a single voice: also, an elegy, or lament.
MONODIC. For *one* voice: a solo.
MONODRAMA. A short drama, for a single actor, or actress, sometimes interspersed with music.
MONOPHONIC (*Gr.*) In *one* part only.
MONOTONE. Uniformity of sound: one and the same sound.
MONOTONIE (*Fr.*) Monotony, sameness of sound.
MONTANT (*Fr.*) Ascending.
MONTRÉ (*Fr.*) *Mounted*: in *front*: a term applied to the organ pipes which are placed in front of the case.
MORCEAU (*Fr.*) A musical piece, or composition.
MORDÉNTE (*It.*) Transient shake, or beat: an embellishment formed by two, or more, notes, preceding the principal note.
MORDENTEN UND DOPPEL-SCHLÄGER (*Ger.*) Beats, and turns.
MORÉNDO / *MORIÉNTE* (*It.*) Dying away, expiring; gradually diminishing the tone, and the time.

MORÉSCA (*It.*) / MORESQUE (*Fr.*) Moorish: morris-dance, in which bells are jingled, at the ancles; and swords, or staves, clashed, &c.

MORGEN-GESANG / MORGEN-LIED (*Ger.*) Morning song, morning psalm, or hymn.

MORGEN-STÄNDCHEN (*Ger.*) Morning music: *see* AUBADE.

MORÍSCO (*It.*) In the Moorish style: *see* MORÉSCA.

MORMORÁNDO / MORMORÉVOLE / MORMORÓSO (*It.*) With a gentle, murmuring, whispering, sound.

MÓSSO (*It.*) Moved, movement, motion: *più mósso*, more motion, quicker: *méno mósso*, slower, less motion.

MÓSTRA (*It.*) A direct.

MOTETT (*Eng.*) / MOTETTE (*Ger.*) / MOTÉTTO (*It.*) A sacred composition of the anthem species, for several voices; but the words are not taken from the Holy Scriptures.

MOTÍVO (*It.*) Theme, subject, leading idea.

MÓTO (*It.*) Motion, movement; moving: *con móto*, with motion, rather quick.

MÓTO CONTRÁRIO (*It.*) Contrary motion: which see.

MÓTO OBBLÍQUO (*It.*) Oblique motion.

MÓTO PRECEDÉNTE (*It.*) The same time as the preceding movement.

MÓTO PRÍMO (*It.*) The same time as the first.

MÓTO RÉTTO (*It.*) Direct, or similar, motion.

MOTTEGGIÁNDO (*It.*) Jeeringly, mockingly, jocosely.

MOTTÉTTO (*It.*) A motet: which see.

MOTUS (*Lat.*) Motion, movement.

MOTUS CONTRARIUS (*Lat.*) Contrary motion.

MOTUS OBLIQUUS (*Lat.*) Oblique motion.

MOTUS RECTUS (*Lat.*) Direct, or similar, motion.

MOUNTED-CORNET. An organ stop, usually consisting of five ranks of pipes, of large scale, and loudly voiced, placed upon a raised sound-board of their own (hence the name). It is only to be met with in old organs.

MOUTH-PIECE. That part of a trumpet, horn, &c., which is applied to the lips.

MOUVEMENT (*Fr.*) / MOVIMÉNTO (*It.*) Motion, movement, impulse: the time of a piece.

MUANCE (*Fr.*) A change or variation of notes; a division.

MUND (Ger.) The mouth.

MUND-HARMONIKA (*Ger.*) The Jew's harp.
MUND-STÜCK (*Ger.*) Mouth-piece.
MÜNSTER (*Ger.*) Minster, cathedral.
MUNTER (*Ger.*) Lively, sprightly, briskly.
MUNTERKEIT (*Ger.*) Briskness, liveliness, vivacity.
MUSA (*Lat.*) A song: *see also* CORNA-MUSA.
MUSARS. The singers of songs, and ballads, in the 10th and following centuries.
MUSETTE (*Fr.*) A species of small bagpipe much used in some parts of France, and inflated by means of bellows placed under the arm of the performer: also, an air, or rustic dance, of a sweet and pastoral character, composed for the instrument.
MUSIC. The language, or science, of sounds.
MÚSICA (*It.*) Music.
MÚSICA ARRABBIÁTA, MÚSICA DI GÁTTI (*It.*) Burlesque music: caterwauling.
MUSICA COLORATA, MUSICA FICTA (*Lat.*) An old name for music which deviated from the church modes.
MÚSICA DA CÁMERA (*It.*) Music for the chamber.
MÚSICA DA CHIÉSA (*It.*) Church music.
MÚSICA DA TEÁTRO (*It.*) Dramatic music.
MUSICÁLE (*It.*) Musical, belonging to music.
MUSICAL GLASSES. *See* HARMONICA.
MUSICALMÉNTE (*It.*) Musically.
MUSICÁRE (*It.*) To sing, or to play, music.
MUSICHÉTTO (*It.*) A little musician.
MUSICHÉVOLE (*It.*) Musical.
MUSICHÍNO (*It.*) A little musician.
MÚSICO (*It.*) A musician; a professor, or practitioner, of music. The name was also applied to those male vocalists, who formerly sang soprano parts.
MUSICÓNE (*It.*) A great musician, or composer.
MUSICUS (*Ger.*) A musician.
MUSIK-LEHRER (*Ger.*) Teacher of music.
MUSIK-SAAL, MUSIK-ZIMMER (*Ger.*) Music hall, music room.
MUSIQUE D'ÉGLISE (*Fr.*) Church music.
MÚTA (*It.*) *Change*: in horn, and trumpet, music, it means, to change the crooks: in drum parts it means, that the tuning of the drum is to be altered.

MUTATION (*Eng. & Fr.*)
MUTAZIÓNE (*It.*) } The change of the voice, in adolescence: on the organ, *mutation*, or *filling-up* stops, are those which do not give a sound corresponding to the key pressed down; such as the quint, tierce, twelfth, &c.

MUTE. A small instrument of brass, ivory, or wood, sometimes placed on the bridge of a violin, viola, or violoncello, to diminish the tone of the instrument, by damping, or checking, its vibrations.

MUTIREN (*Ger.*) To change the voice, from soprano, to tenor, barytone, or bass.

MYKTEROPHONIE (*Gr. & Ger.*) To sing nasally; to sing through the nose.

MYSTÈRES (*Fr.*) Mysteries: a species of sacred drama, with music, which was practised in many of the European churches, before the Reformation.

N

NACAIRE (*Fr.*) A brass drum, with a loud metallic tone, formerly much used.

NACCARA (*It.*)
NACCARE (*It. pl.*) } A large species of castanet.

NÁCCHERA (*It.*) Kettle-drums.

NACCHERÉTTA (*It.*) A small kettle-drum.

NACCHERÍNO (*It.*) A kettle-drummer.

NACCHERÓNE (*It.*) A large pair of kettle-drums.

NACHAHMUNG (*Ger.*) Imitation.

NACHDRUCK (*Ger.*) Energy, emphasis, accent, expressiveness.

NACHDRÜCKLICH
NACHDRÜCKSAM } (*Ger.*) Energetic, emphatic, forcible, expressive.

NACHFOLGE (*Ger.*) Imitation.

NACHKLANG (*Ger.*) Resonance, echo.

NACHKLINGEN
NACHSCHALLEN } (*Ger.*) To ring, to resound, to echo.

NACHSCHLAG (*Ger.*) Additional, or after-note.

NACHSINGEN (*Ger.*) To repeat a song: to sing after.

NACHSPIEL (*Ger.*) *After-play*: a postlude, or concluding piece.

NÄCHSTVERWANDTE TÖNE (*Ger.*) The nearest relative keys.

NACHT-GLOCKE (*Ger.*) Curfew, night-bell.

NACHT-HORN (*Ger.*) *Night-horn*: an organ stop of 8 feet tone, nearly identical with the *Quintaton*, but of larger scale, and more hornlike in tone.

NACHT-MUSIK (*Ger.*) *Night-music*, serenade.

NACHT-SCHLÄGER, NACHTIGALL (*Ger.*) Nightingale.

NACH UND NACH (*Ger.*) By little and little, by degrees.

NACH UND NACH IMMER RASCHER, SCHNELLER (*Ger.*) By degrees, continually increasing in rapidity.

NAFIRI. An Indian trumpet.

NAÏF (*Fr.*), NAIV (*Ger.*), NAÏVE (*Fr.*) Simple, artless, natural.

NAÏVEMENT (*Fr.*) Plainly, naturally.

NARRÁNTE (*It.*) In a narrative tone, or manner, as if reciting.

NASALLANT (*Ger.*) Nasal sound, or tone.

NASAL TONE. That thick, reedy tone, produced by the voice, when it passes too much through the nostrils.

NASARD, NASAT, NASSAT, NAZARD An old name for an organ stop, tuned a twelfth above the diapasons.

NASON. A very quiet, and sweet toned, flute stop, of 4 feet scale, sometimes found in old organs, and producing a most lovely effect when combined with the diapasons.

NATIONAL AIR, NATIONAL MUSIC An air or melody is national, when it naturally expresses the feelings and sentiments of the people, and when it has been commonly sung through several generations.

NATURAL. A character marked ♮, used to contradict a sharp, or flat.

NATURÁLE (*It.*) Natural, easy, free.

NATURAL KEYS. Those which have no sharp or flat at the signature: as, C major, and A minor.

NATURALMÉNTE (*It.*) Naturally, easily, simply.

NATURAL MODULATION. That which is confined to the key of the piece, and its relatives.

NEAPOLITAN SIXTH. A chord composed of a minor third, and minor sixth, and occurring on the sub-dominant, or fourth degree of the scale. In the key of C (major, or minor), this chord is , being really the first inversion of the triad of D♭.

NEBEN-GEDANKEN (*Ger.*) Accessory, and subordinate ideas.

NEBEN-NOTE (*Ger.*) Auxiliary note.

NEBEN-REGISTER, NEBEN-ZÜGE (*Ger.*) Secondary, or accessory stops in an organ, such as *couplers*, *tremulant*, *bells*, &c.

NEBEN-STIMMEN (*Ger.*) Subordinate harmonic parts: also, secondary or mutation stops, such as the quint, twelfth, &c.: *see also* NEBEN-REGISTER.

NEGHINOTH, NEGINOTH (*Heb.*) A term prefixed to certain psalms, and supposed to indicate, that they were to be sung to certain tunes, or accompanied by certain instruments, or to be sung in some peculiar manner.

NEGLIGÉNTE (*It.*) Negligent, unconstrained.

NEGLIGENTEMÉNTE (*It.*) Negligently, without exactness.

NEGLIGÉNZA (*It.*) Negligence, carelessness.

NEGLI, NEI (*It. pl.*); NEL, NELLA (*It.*); NELLE (*It. pl.*); NELLO, NELL' (*It.*) In the, at the: *nel bàttere*, in the *down-beat*, or accented part of the bar: *nel tèmpo*, in time, in the previous time.

NEL STILO ANTÍCO (*It.*) In the ancient style.

NETE (*Gr.*) The last, or most acute string, of the lyre: *see* HYPATE.

NET (*Fr.*), NETT (*Ger.*), NETTAMÉNTE (*It.*), NETTE (*Fr.*) Neatly, clearly, plainly.

NETTETÉ (*Fr.*), NETTHEIT (*Ger.*), NETTIGKEIT (*Ger.*) Neatness, clearness, plainness.

NÉTTO (*It.*) Neat, clear: quick, nimble.
NEUMÆ (*Lat.*) An old name for *divisions*: which see.
NEUNTE (*Ger.*) A ninth.
NEUVIÈME (*Fr.*) The interval of a ninth.
NEXUS (*Gr.*) An old term for a phrase, or a sequence.
NEXUS ANACAMPTOS (*Gr.*) Descending.
NEXUS CIRCUMSTANS (*Gr.*) Descending and ascending.
NEXUS RECTUS (*Gr.*) Ascending.
NICHT SCHREIENDE STIMMEN (*Ger.*) *Not shrill stops*, in organ playing.
NICHT ZU GESCHWIND (*Ger.*) Not too quick.
NIEDER-SCHLAG (*Ger.*) The down-beat, or accented part, of the bar.
NINETEENTH. An interval comprising two octaves and a fifth: also, an organ stop, tuned a nineteenth above the diapasons: *see* LARIGOT.
NINTH. One note more than an octave.
NÓBILE (*It.*) Noble, grand, impressive.
NOBILMÉNTE (*It.*) / NOBLEMENT (*Fr.*) } Nobly, grandly, impressively.
NOCTURNE (*Fr.*) *See* NOTTÚRNO.
NOËL (*Fr.*) A Christmas carol, or hymn.
NOIRE (*Fr.*) *Black note*: a crotchet.
NOMOS (*Gr.*) / NOMUS (*Lat.*) } A tune, melody: a melodic sequence.
NON (*It.*) Not, no: *non mólto*, not much, not very much.
NÓNA (*It.*) A ninth.
NONÉTTO (*It.*) A composition for nine voices, or instruments.
NON MÓLTO ALLÉGRO (*It.*) Not very quick.
NON TÁNTO (*It.*) Not so much, moderately, not too much.
NON TÁNTO ALLÉGRO (*It.*) Not so quick, not too quick.
NON TRÓPPO (*It.*) Not too much, moderately.
NON TRÓPPO PRÉSTO (*It.*) Not too quick.
NORMAL-TON (*Ger.*) The normal tone, the note A, the sound to which instruments are tuned in an orchestra.
NORMAL-TONLEITER (*Ger.*) The natural scale, the scale of C, the open key.
NÓTA (*It.*) A note.
NOTA ABJECTA (*Lat.*) / *NÓTA ABBIÉTTA* (*It.*) } A useless, cancelled note.
NÓTA BUÓNA (*It.*) A strong, or accented, note.

NÓTA CAMBIÁTA (*It.*) A changed, or irregularly transient note, a passing note.

NÓTA CARATTERÍSTICA (*It.*) A characteristic, or leading, note.

NÓTA CATTÍVA (*It.*) A weak, or unaccented, note.

NOTA CONTRA NOTAM (*Lat.*) Note against note: *see* COUNTERPOINT.

NÓTA D'ABBELLIMÉNTO (*It.*) A note of embellishment, an ornamental note.

NÓTA DI PASSÁGGIO (*It.*) A passing note, a note of regular transition.

NÓTA DI PIACÉRE (*It.*) An optional grace note, an *ad libitum* embellishment.

NÓTA SENSÍBILE (*It.*) } The *sensible*, or leading note of the
NOTA SENSIBILIS (*Lat.*) } scale.

NÓTA SOSTENÚTA (*It.*) A sustained note.

NOTATION. The art of writing music in notes: representing musical sounds, and their various modifications, by notes, signs, &c.

NOTAZIONE MUSICÁLE (*It.*) Musical notation.

NOTE D'AGRÉMENT (*Fr.*) *See* NÓTA D' ABBELLIMÉNTO.

NOTE DE PASSAGE (*Fr.*) *See* NÓTA DI PASSÁGGIO.

NOTE DIÉSÉE (*Fr.*) Note marked with a sharp.

NOTEN-BUCH (*Ger.*) Music book, note book.

NOTEN-GESTELL (*Ger.*) Music stand.

NOTEN-PAPIER (*Ger.*) Music paper.

NOTEN-PLAN (*Ger.*) The stave: the scale.

NOTEN-PULT (*Ger.*) Music desk.

NOTEN-SCHREIBER (*Ger.*) Music copyist.

NOTES DE GOÛT (*Fr.*) Notes of embellishment.

NOTE SENSIBLE (*Fr.*) *See* NÓTA SENSÍBILE.

NOTEUR (*Fr.*) Music copyist.

NOTTÚRNO (*It.*) A vocal, or instrumental, composition, of a light and elegant character, suitable for evening recreation: also, a piece resembling a serenade, to be played at night, in the open air.

NOURRIR LE SON (*Fr.*) To commence, or attack, a note, in singing, forcibly, and sustain it.

NÓVA (*It.*) A species of small flute, or pipe.

NOVEMOLE. A group of nine notes, to be performed in the same time as six of equal value.

NUANCES (*Fr. pl.*) Lights and shades of expression, variety of intonation.

NUMERUS (*Lat.*) *Number*, used to denote musical time, rhythm, harmony.

NUÓVO (*It.*) New: *di nuóvo*, newly, again.

O

O (*It.*) Or, as, either: *fláuto o violíno*, flute or violin.

OBBLIGÁTO (*It.*)
OBBLIGÁTI (*It. pl.*)
OBLIGÉ (*Fr.*)
OBLIGAT (*Ger.*)
} *Indispensable: necessary*: cannot be spared: a part, or parts, which cannot be omitted, being indispensably necessary to a proper performance.

OBER (*Ger.*) Upper, higher: *Ober-Manual*, the upper manual, or row of keys.

OBER-STIMME (*Ger.*) Treble, upper voice part.

OBER-THEIL (*Ger.*) The upper part.

OBER-WERK (*Ger.*) Upper work, highest row of keys.

OBLIQUE MOTION. When one part ascends or descends, whilst the other remains stationary.

OBLÍQUO (*It.*) Oblique: *see* OBLIQUE MOTION.

OBOE (*Ger.*)
OBOÈ (*It. sing. & pl.*)
} A hautboy: also, the name of an organ stop: *see* HAUTBOY.

OBOÈ D'AMÓRE
OBOÈ LÚNGO
} (*It.*) This was longer than the ordinary *oboè*, with a thinner bore, and a smaller bell, and the pitch was a third lower. The tone was finer, and perhaps sweeter, though more plaintive: *see also* HAUTBOIS D'AMOUR.

OBOÈ DA CÁCCIA (*It.*) Much larger than the above, and the music was written in the alto clef. The instrument is perhaps fairly represented by the *Córno inglèse*, or *Cor anglais*.

OBOÈ LÚNGHI. *See* OBOÈ LÚNGO.

OBOEN (*Ger. pl.*) Hautboys.

OBOE-FLUTE. An organ stop of small 4 feet scale; the tone is very delicate and reedy.

OBOI. Hautboys: *see* OBOÈ.

OBOIST (*Eng.*)
OBOÍSTA (*It.*)
} A performer upon the oboè.

OCTAVA (*Lat.*) Octave: applied to 4 feet organ stops.

OCTAVE. An interval of eight diatonic sounds, or degrees: also the name of an organ stop: *see* PRINCIPAL.

OCTAVE-CLARION. A 2 feet reed stop in an organ.

OCTAVE FIFTEENTH. An organ stop of bright, sharp tone, sounding an octave above the fifteenth.

OCTAVE-GANG (*Ger.*) *See* RULE OF THE OCTAVE.

OCTAVE HAUTBOY. A 4 feet organ reed stop: the pipes are of the hautboy species.

OCTAVE TWELFTH. *See* LARIGOT.

OCTAV-FLÖTE (*Ger.*) Flageolet, octave flute: also, an organ stop of 4 feet scale.

OCTAVIANTE (*Fr.*) *Octave*, applied to organ stops.

OCTAVIN (*Fr.*) An organ stop of 2 feet scale.

OCTAVINE (*Fr.*) The small spinet.

OCTETT. *See* OCTUOR.

OCTIPHONIUM (*Lat.*) A vocal composition in eight real parts.

OCTO-BASS. An instrument invented by M. Vuillaume, of Paris: it is of colossal size, with three strings; and for the left hand there are moveable keys, by which the string is pressed on the frets placed upon the finger-board, with seven other pedal keys for the foot of the player. The sounds are full and strong, of great power without roughness.

OCTOCHORD (*Lat.*) An instrument like a lute, with eight strings.

OCTUOR (*Fr.*) A piece in eight parts, or, for eight voices or instruments.

OD (*It.*) Or, either.

ODE. A lyrical composition, much the same as a cantata: the Greek odes, or songs, gave passionate expression to the feelings.

ODEM (*Ger.*) The breath: *see* ATHEM.

ODÉON (*Gr.*)
ODEUM (*Lat.*) } A circular building, in which the ancient Greeks and Romans held festivals: a concert room, or hall for musical performance.

ODER (*Ger.*) Or, or else: *für ein oder zwei Claviere*, for one or two manuals.

ODISCHE MUSIK (*Ger.*) Vocal music.

ŒUVRE (*Fr.*) Work, composition, piece: as *œuvre premier*, the first work, or composition.

OFFEN-FLÖTE (*Ger.*) An open flute, organ stop: *see also* CLARABÉLLA.

OFFERTOIRE (*Fr.*)
OFFERTÓRIO (*It.*)
OFFERTORIUM (*Lat.*)
OFFERTORY (*Eng.*)
} A hymn, prayer, anthem, or, instrumental piece, sung or played, during the collection of the offertory.

OFFICIUM (*Lat.*) The Mass.

OFFICIUM DEFUNCTORUM (*Lat.*) A Requiem, or Mass for the dead.

OFFICIUM DIURNUM (*Lat.*) The *Horæ*, the day-service.

OFFICIUM DIVINUM (*Lat.*) High Mass.

OFFICIUM MATUTINUM (*Lat.*) Early Mass.

OFFICIUM NOCTURNUM (*Lat.*) The *Hora*, sung at night.

OFFICIUM VESPERTINUM (*Lat.*) Vespers, evening service.

OFICLEIDA. *See* OPHICLEIDE.

OHNE (*Ger.*) Without: *ohne Begleitungen*, without accompaniments.

OHNE PEDALE (*Ger.*) Without the pedals.

OLIVETTES (*Fr.*) The dances of the peasants, in Provence, after the olives are gathered.

OMNES
OMNIA
} (*Lat.*) *See* TÚTTI.

ONCE MARKED OCTAVE. The name given in Germany to the notes between and inclusive; these notes are expressed by small letters with one short stroke, $\bar{c}$ or c^1.

ONDEGGIAMÉNTO (*It.*) *Waving*: an undulating, or tremulous motion of the sound: also, a *close shake*, on the violin, &c.

ONDEGGIÁNTE (*It.*)
ONDULÉ (*Fr.*)
} Waving, undulating, floating, tremmbling.

ONDULIREN (*Ger.*) A tremulous tone in singing, or in playing the violin, &c.

ONGARESE
ONGHERESE
} Hungarian.

ONGLEUR (*Fr.*) An old term for a performer on the lyre, harp, &c.

OPEN DIAPASON. An organ stop, generally made of metal, and thus called because the pipes are open at the top: it is tuned to the same pitch as the pianoforte, &c., and is *the* most important stop in the instrument.

Open harmony. *See* Dispersed harmony.

Open note. A note on the open string of a violin, &c.

Open string. The string of a violin, &c., when not pressed by the finger.

Oper (*Ger.*) / **Ópera** (*It.*) A drama set to music, for voices and instruments, with recitatives, airs, choruses, &c., and with scenery, decorations, and action. The term is also applied to any *work*, or publication of a composer: *see also* Opus.

Ópera búffa (*It.*) A comic opera.

Ópera di cámera (*It.*) A short opera, to be performed in a room.

Opéra héroïque (*Fr.*) An heroic opera.

Ópera sémi-séria (*It.*) A semi-serious opera, of a romantic cast, neither tragic nor comic.

Ópera séria (*It.*) / **Opéra sérieux** (*Fr.*) A serious, or tragic opera.

Operétta (*It.*) / **Operette** (*Ger.*) A short opera, sometimes interspersed with dialogue.

Operist (*Ger.*) An opera singer.

Oper-mädchen (*Ger.*) Opera girl, opera singer.

Opern-haus (*Ger.*) Opera house.

Opern-sänger (*Ger.*) Opera singer.

Ophicleide. A large bass wind-instrument of brass, or wood and brass, of modern invention, sometimes used in large orchestras, but chiefly in military music: the tone is loud, and of a deep pitch, though neither so powerful nor imposing as that of the trombone: *see also* Basse d'harmonie.

It is also the most powerful known manual reed stop of 8 or 4 feet scale, in an organ, and is usually placed upon a separate sound-board, &c., with a great pressure of wind. The ophicleide was first introduced by W. Hill, into the organ in the Birmingham Town Hall.

Opus (*Lat. & Ger.*) Work, composition: as, *Op.* 1, the first work, or publication, of a composer.

Opusculum (*Lat.*) A short, or little, work.

Opus postumum (*Lat.*) A posthumous work, published after the death of the composer.

Orage (*Fr.*) A *storm*: the name of an organ stop, intended to imitate the noise of a storm.

ORATÓRIO (*It.*)
ORATORIUM (*Lat. & Ger.*) — A sacred drama, founded upon some Scriptural story, set to music for voices and instruments, and performed without the aid of scenery and action: it derived its name from San Filippo Neri, who, about 1580, had sacred music sung in his oratory, after sermons and other devotions.

ORCHESTER (*Ger.*)
ORCHÉSTRA (*It.*)
ORCHESTRE (*Fr.*) — An orchestra: the place in a theatre, or concert room, where the musicians play: the term is also applied to the performers themselves collectively: as, a full orchestra, a small orchestra, &c.

ORCHESTER-VEREIN (*Ger.*) An orchestral society: instrumental association.

ORCHÉSOGRAPHIE (*Fr.*)
ORCHESTRIK (*Ger.*) — The art of scientific dancing for the ballet.

ORCHESTIQUE (*Fr.*) An old term, meaning, the art of dancing, belonging to dancing.

ORCHESTRION. An instrument invented by F. F. Kaufmann, of Dresden, imitating the sounds of a full orchestra, with *crescéndo* and *diminuéndo*.

ORDINÁRIO (*It.*) Ordinary, usual, common: *à tempo ordinário*, in the usual time.

ORDINES (*Lat.*) The registers, or steps, in an organ.

ORÉCCHIA
ORÉCCHIO (*It.*) — The ear: *orécchia musicále*, a musical ear.

ORÉCCHI
ORÉCCHIE (*It. pl.*) — The ears.

OREILLE MUSICALE (*Fr.*) A musical ear.

ORGAN. A well-known musical instrument, of very ancient origin, used in churches, and other places of Divine worship: and also in large concert halls, &c. The earliest instrument of the organ species appears to have been the *masrakitha*, mentioned by Kircher, in his 'Musurgiæ': see MASRAKITHA.

ORGANÉTTO (*It.*) A small organ.

ORGANICAL (*Eng.*)
ORGANIQUE (*Fr.*) — Relating to the organ.

ORGANISCHE MUSIK (*Ger.*) Organ music.

ORGANÍSTA (*It.*) An organist.

ÓRGANI VOCÁLI (*It. pl.*) The vocal organs.
ÓRGANO (*It.*) An organ.
ÓRGANO DI CAMPÁNA (*It.*) An organ with bells.
ORGANOGRAPHIE (*Lat.*) A description of an organ, and all its various stops.
ORGANOLOGIE (*Lat.*) Instructions for using all the various organ stops.
ÓRGANO PIÉNO (*It.*) } The full organ, with all the stops
ORGANO PLÉNO (*Lat.*) } drawn.
ÓRGANO PORTÁTILE (*It.*) A portable organ.
ORGAN POINT. A long pedal note, or stationary bass, upon which is formed a series of chords, or harmonic progressions.
ORGANO SIMPLEX (*Lat.*) This term occurs frequently in the writings of the musical monks, and seems to mean, the unisonous accompaniment of the tenor or other single voice in the versicles of the service.
ORGANUM (*Lat.*) This word was used in various senses by the ancient composers. Sometimes it meant, the organ itself; at other times it signified, that kind of choral accompaniment which comprehended the whole harmony then known.
ORGANUM PNEUMATICUM (*Lat.*) An organ.
ORGANÚTO (*It.*) Organical.
ORGEL (*Ger.*) An organ.
ORGEL-BÄLGE (*Ger.*) Organ bellows.
ORGEL-BAUER (*Ger.*) Organ builder.
ORGEL-CHOR (*Ger.*) Organ loft.
ORGEL-GEHÄUSE (*Ger.*) Organ case.
ORGEL-PFEIFE (*Ger.*) Organ pipe.
ORGEL-PLATZ (*Ger.*) Organ loft.
ORGEL-PUNKT (*Ger.*) *See* ORGAN-POINT.
ORGEL-SCHULE (*Ger.*) School, or method, for the organ.
ORGEL-STÜCKE (*Ger.*) Pieces for the organ.
ORGEL-TRETER (*Ger.*) Organ treader, bellows treader, or bellows blower.
ORGEL-VIRTUOSE (*Ger.*) An accomplished organ player.
ORGEL-ZUG (*Ger.*) Organ stop, or row of pipes.
ORGUE (*Fr.*) An organ.
ORGUE DE SALON } (*Fr.*) The harmonium.
ORGUE EXPRESSIF }

ORGUE PLEIN (*Fr.*) Full organ: all the stops drawn.
ORGUE PORTATIF (*Fr.*) A portable organ.
ORGUE POSITIF (*Fr.*) A *fixed* organ: *see also* POSITIVE.
ORIFÍCIO } (*It.*) The orifice of organ pipes, in front, and at
ORIFÍZIO } the top.
ORIGINALITÄT (*Ger.*) Originality, in composition.
ORIGINELL (*Ger.*) Original, newly invented, not borrowed from another.
ORNAMÉNTI (*It. pl.*) } Ornaments, graces, embellishments, as,
ORNEMENTS (*Fr. pl.*) } the *appoggiatúra*, turn, shake, &c.
ORNATAMÉNTE } (*It.*) Ornamented, adorned, embellished.
ORNÁTO }
ORPHARION. An old instrument of the lute species, with more strings and frets than the lute: the strings were of wire.
ORPHÉON } (*Fr.*) Species of musical instruments, of
ORPHÉORON } which nothing is now known.
ORTHISCH (*Gr. & Ger.*) High, acute.
ORTHOËPIK (*Gr. & Ger.*) The art of correct verbal declamation, in singing.
ORTHOTONIE (*Gr. & Ger.*) Correct accentuation in singing.
OSÁNNA (*It.*) Hosanna.
OSCILLATION. The vibration of tones in organ tuning, &c.
OSSERVÁNZA (*It.*) Observance, attention, strictness in keeping the time.
O SÍA } (*It.*) Or, otherwise, or else: *ossia più fácile*, or else
OSSÍA } in this more easy manner.
OSTINÁTO (*It.*) Obstinate, continuous, unceasing: adhering to some peculiar melodial figure, or group of notes.
ÔTEZ LES ANCHES (*Fr.*) Remove, or push in, the reeds.
OTHEM (*Ger.*) The breath.
OTTÁVA (*It.*) An octave, an eighth.
OTTÁVA ÁLTA (*It.*) The octave above, an octave higher: marked thus, 8va.
OTTÁVA BÁSSA (*It.*) The octave below, an octave lower: marked thus, 8va *bássa*.
OTTAVÍNA (*It.*) The higher octave.
OTTAVÍNO (*It.*) The *fláuto piccolo*, or small octave flute.
OTTEMOLE. A group of eight notes, marked with the figure 8.
OTTÉTTO (*It.*) A composition in eight parts, or for eight voices or instruments.

Ouïe (*Fr.*) The hearing: *l'ouïe d'un instrument*, the sound-hole of an instrument.

Ouverture (*Fr.*)
Overtúra (*It.*)
Overture (*Eng. & Ger.*)
— An instrumental composition, played as an introduction to an oratorio, or opera: also, as an independent piece, in which case it is called a *concert overture.*

Overtúra di bállo (*It.*) An overture composed upon, or introducing, dance melodies.

P

Padoana. A slow, dignified species of dance.

Pæan (*Gr.*) A hymn: *io pæan!* huzza!

Pálco (*It.*) The stage of a theatre.

Pambe. A small Indian drum.

Pamula (*Lat.*) An old name for the manual keys of an organ, &c.

Panaylon (*Gr.*) The G flute, a new species with fifteen keys, invented by Professor Bayr, the compass of which extends from Fiddle G to C in altissimo. The inventor succeeded in producing from it double notes, as thirds, fourths, sixths, &c., which, especially in the softer keys of E♭, A♭, D♭, sound like musical glasses.

Pandean pipes
Pan's pipes
— One of the most ancient and simple of musical instruments: a shepherd's pipe, made of reeds or tubes of different lengths, stopped at the bottom, and fastened together, and blown into by the mouth, at the top.

Pandóra (*It.*)
Pandore (*Ger.*)
Pandúra (*It.*)
— An old species of guitar, with wire strings: a small Polish lute, a Bandore, or species of lute: *see* **Banlóra.**

Pantaleone. An old instrument invented by Hebenstreit, and much celebrated in the beginning of the eighteenth century. It was more than 9 feet long, nearly 4 feet wide, and had 186 strings of gut, which were played on with two small sticks, like the dulcimer.

Pantalon (*Fr.*) One of the movements of the quadrille.

also, the name of an old instrument of the dulcimer species, but larger, and played in the same manner: *see* PANTALEONE.

PAPAGENO-FLÖTE (*Ger.*) Pan's pipe, mouth organ.

PARALLEL MOTION. When the parts continue on the same degree, and only repeat the same sounds: also, two parts continuing their course and still remaining at exactly the same distance from each other.

PARAMESE (*Gr.*) The fifth string of the lyre: *see* HYPATE.

PARANETE (*Gr.*) The sixth string of the lyre: *see* HYPATE.

PARFAIT (*Fr.*) Perfect, as to intervals, &c.

PARHYPATE (*Gr.*) The second string of the lyre: *see* HYPATE.

PARLÁNDO, PARLÁNTE (*It.*) Accented, speaking, singing in a whisper, talking: played as if with words: in a declamatory manner.

PARODÍA (*It.*) A parody: music or words slightly altered, and adapted to some new purpose.

PARODOS. The commencement of an ancient Greek chorus, in which the whole chorus used to join.

PAROLES (*Fr.*) Words for setting to music.

PART. The music for each separate voice, or instrument.

PÁRTE (*It.*) A part, or portion, of a composition; a part, or *rôle*, in an opera.

PÁRTE CANTÁNTE (*It.*) The singing, or vocal, part; the principal vocal part, having the melody.

PARTERRE (*Fr.*) The pit of a theatre.

PARTHENIA (*Gr.*) Songs of the virgins.

PARTIE (*Fr.*) *See* PÁRTE.

PARTIE DU VIOLON (*Fr.*) A violin part.

PARTIMÉNTI (*It. pl.*) Exercises for the study of harmony and accompaniment.

PARTIMÉNTO (*It.*) An exercise, figured bass: *see* PARTIMÉNTI.

PARTÍTA (*It.*) An old term synonymous with *variation*.

PARTITION (*Fr.*), PARTITUR (*Ger.*), PARTITÚRA (*It.*), PARTIZIÓNE (*It.*) A *score*, a *full score*, or entire draft, of a composition for voices or instruments, or both.

PARTÍTO (*It.*) Scored, divided into parts.

PARTITUR-SPIEL (*Ger.*) Playing from the score.

PART SONGS. Songs for voices, in parts, introduced in Germany in the present century.

Pas (*Fr.*) A dance, a step: *pas courant*, the courant step.
Pas de bourrée (*Fr.*) The bouree step.
Pas de danse (*Fr.*) A step, in dancing.
Pas de deux (*Fr.*) A dance by two performers.
Pas de gaillarde (*Fr.*) The galliard step.
Pas de hache (*Fr.*) Axe, or hatchet, step: a warlike dance.
Pas de menuet (*Fr.*) The minuet step.
Pas de quatre (*Fr.*) A dance by four performers.
Pas de trois (*Fr.*) A dance by three performers.
Pas grave (*Fr.*) The courant step.
Paspy. *See* **Passepied.**
Pas redoublé (*Fr.*) A quick step; an increased, or redoubled step.
Passacáglio (*It.*) / **Passacaille** (*Fr.*) A species of chacone, a slow dance with divisions on a ground bass, in $\frac{3}{4}$ time, and always in a minor key; the chacone being always in a major key.
Passággio (*It.*) A passage, or series of notes.
Passaméso (*It.*) A species of pastoral Italian song or melody.
Passamézzo (*It.*) An old slow dance, little differing from the action of walking.
Passepied (*Fr.*) A sort of jig; a lively old French dance in $\frac{3}{4}$, $\frac{3}{8}$, or $\frac{6}{8}$ time; a kind of quick minuet, with three, or more, strains or reprises, the first consisting of eight bars.
Pas seul (*Fr.*) A dance by one performer.
Passing notes. Notes which do not belong to the harmony, but which serve to connect those which are essential, and carry the ear more smoothly from one harmony to another.
Passionáta (*It.*) Passionate, with fervour.
Passionataménte (*It.*) In an impassioned manner.
Passionáte / **Passionáto** (*It.*) Passionate, impassioned, with fervour and pathos.
Passiónè (*It.*) Passion, feeling.
Passiónè (*It.*) The *Passion*, or seven last words of the Saviour on the Cross, set to solemn, and devotional, music.
Passions-musik (*Ger.*) An oratorio upon the subject of the passion and death of the Saviour.
Pásso-mézzo (*It.*) *See* **Passamézzo.**
Pastíccio (*It.*) / **Pastiche** (*Fr.*) A medley, an opera made up of songs, &c., by various composers: the poetry being written to the music, instead of the music to the poetry.

PASTORÁLE (*It.*)
PASTORELLE (*Fr.*) } Pastoral, rural, belonging to a shepherd: a soft movement in a pastoral and rural style.

PASTOURELLE (*Fr.*) One of the movements of a quadrille.

PATÉTICA (*It.*) Pathetic, pathetical.

PATETICAMÉNTE (*It.*) Pathetically.

PATÉTICO (*It.*)
PATHÉTIQUE (*Fr.*)
PATHETISCH (*Ger.*) } Pathetic, pathetical.

PATIMÉNTO (*It.*) Affliction, grief, suffering.

PAUKE (*Ger.*) Kettle-drum.

PAUKEN (*Ger. pl.*) The kettle-drums.

PAUKEN-KLÖPFEL
PAUKEN-SCHLÄGEL
PAUKEN-STOCK } (*Ger.*) Kettle-drum stick.

PAUKEN-SCHLÄGER
PAUKER } (*Ger.*) Kettle-drummer.

PÁUSA (*It.*) A rest, pause, stop.

PÁUSA GENERÁLE (*It.*)
PAUSE GÉNÉRALE (*Fr.*) } A pause, or rest, for *all* the performers.

PAUSE (*Fr.*) A semibreve rest: also, a whole bar's rest in any species of time.

PAUSE (*Ger.*) A rest.

PAUSE (*Eng.*) A character consisting of a dot placed under a curve, ⌒, and which lengthens the duration of the note, or rest, beyond its natural value. When placed over a double bar it shows the termination of the movement, or the piece.

PAUSER (*Fr.*)
PAUSIREN (*Ger.*) } To pause, to rest, to keep silence.

PAVAN (*Eng.*)
PAVÁNA (*It.*)
PAVANE (*Fr.*) } From *Pavo*, a peacock. An old dance of a serious cast in $\frac{3}{4}$ time, generally in three strains, each of which was repeated. It was grave and majestic, and performed with such dignity and stateliness as to show the propriety of the appellation. It was famous at the courts of Henry VIII. and Francis I. The *Pavan* was generally followed by the *Galliard*, a lighter kind of air, and made out of the *Pavan*.

PAVENTÁTO
PAVENTÓSO } (*It.*) Fearful, timorous: with an expression of horror and anxiety.

PAVILLON (*Fr.*) The bole of a horn, or other wind-instrument.

PAVILLON CHINOIS (*Fr.*) An instrument with numerous little bells, which impart brilliancy to lively pieces, and pompous military marches.

PEÁNA (*It.*) A hymn, or song of praise.

PEDAL-CLAVES / PEDAL-CLAVIATUR (*Ger.*) The pedal key-board, in an organ.

PEDÁLE (*It.*) A pedal bass, or a stationary bass: *see* PEDAL POINT. In pianoforte music this word means, that the pedal which takes off the dampers must be pressed down.

PEDALE (*Ger. pl.*) The pedals, or that set of keys in an organ, which are played on by the feet: in organ music it means that the notes, or passage, must be played by the feet.

PEDÁLE À ÓGNI BATTÚTA (*It.*) Use the pedal at each beat or division of the time.

PEDALE DOPPELT (*Ger.*) / PEDÁLE DÓPPIO (*It.*) Double pedals, in organ playing; playing the pedals with both feet at once.

PEDÁLE D' ÓRGANO (*It.*) The pedals of an organ.

PÉDALES (*Fr. pl.*) The pedals.

PEDAL-HARFE (*Ger.*) / PEDAL-HARP (*Eng.*) A harp with pedals, to produce the semitones: *see* HARP.

PEDÁLI (*It. pl.*) The pedals.

PEDALIÉRA (*It.*) The pedal keys of an organ.

PEDAL-POINT. A sustained bass, or pedal note, held on, or sustained, for several bars, whilst a variety of chords are introduced.

PENAYLON. *See* PANAYLON.

PENILLION (*Welsh*). A peculiar method of singing, practiced by the Welsh: *see* WELSH SINGING.

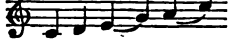
PENORÇON (*Fr.*) / PENORKON (*Gr.*) An ancient instrument, resembling a *Ghittern*.

PENSÓSO (*It.*) Pensively, mournfully.

PENTACHONIUM (*Gr.*) A composition in five parts.

PENTACHORD (*Gr.*) An instrument with *five* strings: a scale or system of *five* diatonic sounds.

PENTATONIC SCALE. A scale of five notes, sometimes called



the Scotch scale, and similar to the modern diatonic major scale, with the fourth and seventh

degrees omitted. It is supposed to be the scale of the ancient Egyptians, Assyrians, and other Orientals, and is now in use amongst the Eastern nations, particularly the Chinese; a proof of its antiquity. It is also clearly traceable in the most ancient Irish music, but rarely appears in old Welsh or English tunes, except those composed in imitation of Scotch music. To this scale may be traced the instruments of *five* strings, and of *ten*, when the compass included the repetition of the scale in two octaves; often mentioned in the Bible.

PENTATONON (*Gr.*) An interval of five whole tones, more generally called the *augmented*, or *extreme*, sixth.

PER (*It.*) For, by, through, in: *per il flàuto sólo*, for the flute alone: *per il violino*, for the violin.

PER BISCANTUM (*Lat.*) An old term for music in two parts.

PERCUSSION (*Eng.*) / PERCUSSIÓNE (*It.*) — *Striking*, as applied to instruments, notes, or chords; or the *touch* on the pianoforte.

PERDÉNDO / PERDENDÓSI (*It.*) — Gradually decreasing both the tone, and the time; dying away, becoming extinct.

PERFECT. A term applied to certain intervals and chords.

PERFECT CADENCE. A close upon the key-note, preceded by the dominant: it was not recognised before the seventeenth century, when it was used and brought into favour by Carissimi.

PERFECT CONCORDS / PERFECT CONSONANCES — These are, the unison, the perfect fourth, perfect fifth, and the octave.

PERFÉTTO (*It.*) Perfect, complete.

PERIGOURDINE. A French dance in $\frac{3}{8}$ time.

PERIOD (*Eng.*) / PÉRIODE (*Fr.*) — A complete, and perfect, musical sentence, containing several phrases, and bringing the ear to a perfect conclusion, or state of rest.

PERIODENBAU (*Ger.*) Composition: the construction of musical periods.

PERLÉ (*Fr.*) Pearled, brilliant: *cadence perlée*, brilliant cadence: *voix perlée*, pearly voice.

PER RECTE ET RETRO (*Lat.*) Forward, then backward: the melody, or subject, reversed, note for note.

Pes (*Lat.*) Foot, metre, species of verse: rhythm, time: also, a kind of ground, or burden, the basis for the harmony, in old English music: *see also* Foot, &c.

Pesánte (*It.*) Heavy, ponderous; with importance and weight; forcibly, impressively.

Pesanteménte (*It.*) Heavily, ponderously.

Petite flûte-à-bec (*Fr.*) A flageolet.

Petite mesure à deux temps (*Fr.*) Two-crotchet time, marked $\frac{2}{4}$.

Petites flûtes (*Fr.*) The small flutes; the octave, or piccolo, flutes.

Pétto (*It.*) The chest, the breast: *vóce di pétto*, the chest voice.

Peu (*Fr.*) Little, a little.

Peu à peu (*Fr.*) By degrees, little by little.

Pézze (*It. pl.*) Fragments, scraps: select, detached, pieces of music.

Pézzi concertánti (*It. pl.*) Concertante pieces, in which each instrument has occasional solos.

Pézzi di bravúra (*It.*) Compositions for the display of dexterity, or rapid execution.

Pézzo (*It.*) A piece of music.

Pfeife (*Ger.*) Pipe, fife, flute.

Pfeifen-deckel (*Ger.*) The stopper, or covering, of an organ pipe.

Pfeifer (*Ger.*) A fifer, a piper.

Phantasie (*Ger.*) *See* Fantasía.

Philharmonic (*Gr.*) Music-loving.

Philomousos (*Gr.*) A lover of music.

Phonagogos (*Gr.*) The leading voice, or subject, in a fugue.

Phonaskie (*Gr.*) Practice in vocalisation.

Phonaskos (*Gr.*) } Cherisher of the voice, teacher of singing
Phonascus (*Lat.*) } and declamation.

Phone (*Gr.*) The voice; a sound, or tone.

Phonetik (*Gr.*) System of singing, or of harmony.

Phonics (*Lat.*) The art of treating musical sounds, either singly, or in combination.

Phrase. A short musical sentence: a musical thought, or idea.

PHRASING. Dividing the musical sentences into rhythmical sections.

PHRYGIAN. One of the ancient modes: *see* GREEK MODES.

PHRYGISCHE TONART (*Ger.*) The Phrygian mode.

PHYSHARMONICA (*Gr.*) An instrument, the tone of which resembles that of the reed pipes in an organ, and is produced by the vibration of thin metal tongues, of a similar construction to those of the harmonium: the name is also applied to a stop in an organ, with *free reeds*, and with tubes of half the usual length.

PIACÉRE (*It.*) Pleasure, inclination, fancy, humour: *à piacére*, or *al piacér*, at pleasure, relaxing the strict regularity of the time.

PIACÉVOLE (*It.*) Pleasing, graceful, agreeable.

PIACEVOLÉZZA (*It.*) Gracefulness, sweetness.

PIACEVOLMÉNTE (*It.*) Pleasantly, gracefully.

PIACIMÉNTO (*It.*) *See* PIACÉRE.

PIAGNÉVOLE (*It.*) Mournful, doleful, lamentable.

PIANAMÉNTE (*It.*) Softly, gently, quietly.

PIANÉTTO (*It.*) Very low, very soft.

PIANGÉNDO (*It.*) Plaintively, sorrowfully.

PIANGÉVOLE (*It.*) Lamentable, doleful.

PIANGEVOLMÉNTE (*It.*) Lamentably, mournfully.

PIANÍNO (*It.*) A small pianoforte.

PIANÍSSIMO (*It.*) Very soft, extremely soft.

PIANÍSSIMO QUÁNTO POSSÍBILE (*It.*) As soft as possible.

PIÁNO (*It.*) Soft, softly, gently.

PIANO À QUEUE (*Fr.*) A grand pianoforte.

PIANO CARRÉ (*Fr.*) A square pianoforte.

PIANO DROIT (*Fr.*) An upright pianoforte.

PIANOFORTE. An improvement upon the spinet, and harpsichord. The pianoforte was invented about 1746 by Christopher Gottlieb Schröter, who was born at Hohenstein, August 10, 1699. Improvements were afterwards introduced by Silberman, Spaeth, Stern, &c. The earliest form appears to have been that of the square pianoforte, and in Mozart's time the compass was only five octaves. The pianoforte was introduced into England in 1765.

PIÁN PIÁNO (*It.*) Very softly, with a low voice.

PIÁN PIANÍSSIMO (*It.*) Exceedingly soft and gentle.

PIANOFORTE SCHOOL. A copious and complete book of instruction for the pianoforte.

PIANOFORTE SCORE. The vocal parts of a composition in score, with a pianoforte arrangement of the instrumental parts. It is also called a vocal score.

PIANOGRAPHE. An ingenious machine, invented by M. Guérin, which, on being attached to the pianoforte, indicates, on paper prepared for the purpose, anything played by the pianist.

PIÁTTI (*It. pl.*) The cymbals.

PIB-CORN (*Welsh*). *Horn-pipe.* A wooden pipe formerly common in Wales, with holes at stated distances, and a horn at each end, the one to collect the wind blown into it by the mouth, and the other to carry off the sounds as modulated by the performer. It is supposed to have given the name to the air called the 'hornpipe.'

PICCHIETTÁTO (*It.*) Scattered, detached: in violin playing it means, that sort of *staccáto* indicated by dots under a slur.

PÍCCIOLO, PICCOLÍNO, PÍCCOLO (*It.*) Small, little: *violíno picciolo*, a small violin: *flàuto piccolo*, a small, or octave flute: the term *piccolo* is also applied to a small pianoforte.

PÍCCOLO. A 2 feet organ stop, of wood pipes, producing a bright and clear tone, in unison with the fifteenth.

PICCHETTÁTO (*It.*) *See* PICCHIETTÁTO.

PIÈCE (*Fr.*) A composition, or piece, of music: an opera, or drama.

PIEDS (*Fr. pl.*) The feet: *avec les pieds*, with the feet, in organ playing.

PIÉNA, PIÉNO (*It.*) Full: *à piéna orchéstra*, for a full orchestra: *piéno córo*, the full chorus.

PIENAMÉNTE (*It.*) Fully: in a full and majestic style.

PIERCED GAMBA. An organ stop, of the Gamba species: *see* KERAULOPHON, *and* HOHL-FLUTE.

PIETÀ, PIETOSAMÉNTE, PIETÓSO (*It.*) Piteously, tenderly, calmly; implying also, a rather slow, and sustained movement.

PÍFARA (*It.*) A fife.

PIFFERÁRE (*It.*) To play upon the fife: also, a piper, such as, in Italy, play pastoral airs in the streets at Christmas.

one of which melodies forms the basis of Handel's *Pastoral Symphony*, in the 'Messiah.'

PIFFERÁRI (*It. pl.*) Pipers: *see* PIFFERÁRE.

PIFFERÍNA (*It.*) A little fife.

PÍFFERO (*It.*) A fife, or small flute: also, an organ stop of 4 feet.

PIFFERÓNE (*It.*) A large fife.

PINCÉ (*Fr.*) Pinched: *see* PIZZICÁTO.

PIQUÉ, PIQUER (*Fr.*) To play on the violin, &c., a series of notes a little *staccáto*, and with a light pressure of the bow to each note.

PITCH-PIPE. An instrument formerly used to sound the key-note of any vocal composition.

PIÙ (*It.*) More: *più assái*, much more: *al più*, or *il più*, the most.

PIÙ ALLÉGRO (*It.*) Quicker, more lively.

PIÙ FÓRTE (*It.*) More loudly, louder.

PIÙ LÉNTO (*It.*) More slowly.

PIÙ MÓSSO (*It.*) More motion, quicker.

PIÙ PIÁNO (*It.*) Softer, more softly.

PIÙ PRÉSTO (*It.*) Quicker, more rapidly.

PIÙ TÓSTO (*It.*) *Rather*, inclined to: it also means, quicker, more rapid.

PIÙ TÓSTO ALLÉGRO (*It.*) Rather quicker.

PIÙ TÓSTO LÉNTE (*It.*) Rather slower.

PIÙ VÍVO (*It.*) More animated, more lively.

PÍVA (*It.*) A pipe, a bagpipe.

PIZZICÁTO (*It.*) *Pinched*: meaning that the strings of the violin, &c., are not to be played with the bow, but pinched, or twitched, with the finger, producing a *staccáto* effect, in imitation of the guitar.

PLACIDAMÉNTE (*It.*) Calmly, placidly, tranquilly.

PLÁCIDO (*It.*) Tranquil, quiet, calm.

PLAGAL. Those ancient modes, in which the melody was confined within the limits of the dominant and its octave.

PLAGAL CADENCE. The triad on the sub-dominant, followed by the triad on the tonic, the latter being always *major*.

PLAGALISCH (*Ger.*) Plagal.

PLAGIÁRIO (*It.*), PLAGIAT (*Ger.*) A plagiarism: ideas borrowed, or imitated, from the works of another composer.

Plain chant (*Fr.*) The plain song, or melody: *see* Cánto férmo.

Plainte (*Fr.*) A complaint, a lament.

Plaintif (*Fr.*) Plaintive, doleful.

Plaisant (*Fr.*) Pleasing, merry, sportive.

Plaisanteries (*Fr.*) Amusing, light compositions.

Plaintivo. *See* Plaintif.

Planxty. Old harp music, of a lively, and tuneful, kind.

Plaqué (*Fr.*) *Struck at once*, without any *arpéggio*, or embellishment.

Plaquer (*Fr.*) To strike at once, in speaking of chords.

Platéa (*It.*) The pit, in a theatre.

Plectrum (*Lat.*) A quill, or piece of ivory, or hard wood, used to twitch the strings of the *Mandoline*, &c.

Plein jeu (*Fr.*) Full organ: the term is also applied to a mixture stop, of several ranks of pipes.

Pleno organo (*Lat.*) Full organ.

Plein jeu harmonique (*Fr.*) A mixture stop, in an organ.

Plettro (*It.*) A bow, a fiddlestick; also, a plectrum.

Plus (*Fr.*) More: *un peu plus lent*, a little more slowly: *de plus en plus vite*, more and more quickly.

Plus animé (*Fr.*) With more animation.

Plus lentement (*Fr.*) Slower, more slowly.

Pneumatic (*Gr.*) Relating to the air, or wind: a term applied to all wind-instruments, collectively.

Pneumatic action, **Pneumatic lever** — Mechanism intended to lighten the touch, &c., in large organs: *see* Levier pneumatique.

Pocetta (*It.*), **Poche** (*Fr.*), **Pochette** (*Fr.*) — A kit, a small violin used by dancing-masters.

Pochettíno, **Pochétto**, **Pochíno** (*It.*) A little: *ritard. un pochettíno*, a little slower.

Pochíssimo (*It.*) A very little, as little as possible.

Póco (*It.*) Little: *póco allégro*, rather quick: *póco animato*, rather animated, a little more animated.

Póco à póco (*It.*) By degrees, gradually.

Póco à póco crescéndo (*It.*) Louder and louder by degrees.

Póco à póco diminuéndo (*It.*) Softer and softer by degrees.

Póco à póco, più di fuóco (*It.*) With gradually increasing fire and animation.
Póco fórte (*It.*) Moderately loud, rather loud.
Póco lento (*It.*) Moderately slow, a little slow.
Póco méno (*It.*) A little less, somewhat less.
Póco piáno (*It.*) Somewhat soft, rather soft.
Póco più (*It.*) A little more, somewhat more.
Póco più piáno (*It.*) A little softer.
Póco più lárgo (*It.*) A little more slowly.
Póco présto (*It.*) Rather quick.
Póco présto accelerándo (*It.*) Gradually accelerate the time.
Poetical overture. A descriptive species of overture.
Poggiáto (*It.*) Dwelt upon, leaned upon.
Pói (*It.*) Then, after, afterwards: *piáno pói fórte*, soft, then loud.
Pói à pói (*It.*) By degrees: *pói à pói tútte le córde*, all the strings one after another.
Pói ségue / Pói seguénte (*It.*) Then follows, here follows.
Point (*Fr.*) A dot.
Point de repos (*Fr.*) A pause.
Point d'orgue (*Fr.*) *See* Organ point.
Pointée (*Fr.*) Dotted: *blanche pointée*, a dotted minim.
Point final (*Fr.*) A final, or concluding, cadence.
Polácca (*It.*) A slow Polish dance of peculiar construction, in $\frac{3}{4}$ time, with six quaver-pulsations, the second bearing a strong emphasis, and the phrases usually terminating on the third crotchet of the bar.
Poliphant. An instrument supposed to be a species of lute, or cither, strung with wire. Queen Elizabeth is said to have been a good performer upon it.
Polka. A lively Bohemian or Polish dance in $\frac{2}{4}$ time, the first three quavers in each bar being accented, and the fourth quaver unaccented.
Póllice (*It.*) The thumb: *marcáto il póllice*, mark the note played by the thumb.
Polnischer Bock (*Ger.*) The bagpipe.
Polonaise / Polonese / Polonoise *See* Polácca.

Polychord (*Gr.*) Any instrument with a great number of strings.

Polyhymnia (*Gr.*) The muse of song, or vocal music.

Polymorphous (*Gr.*) Of many forms, a term generally used in reference to canons.

Polyphonie / **Polyphony** (*Gr.*) A composition in many parts, or for many voices.

Polyphonic / **Polyphonous** (*Gr.*) Full-voiced, for many voices.

Pompös (*Ger.*) Pompous, majestic.

Pomposaménte (*It.*) Pompously, stately.

Pompóso (*It.*) Pompous, stately, grand.

Ponctuation musicale (*Fr.*) Musical punctuation; the art of phrasing.

Ponderóso (*It.*) Ponderously, massively, heavily.

Ponticéllo (*It.*) The *bridge* of the violin, &c.

Pont-neuf (*Fr.*) A street ballad, a vulgar song.

Portaménto (*It.*) The original and legitimate meaning of the word is,—The production of a pure tone, neither nasal nor guttural; uniformity in the management of the voice; pressing the notes with firmness in order to bring out their tone distinctly; a medium between *staccáto* and *legáto*; the art of sustaining and conducting the voice; to have the voice free, yet firm and steady, keeping up the tone. The term is now applied to a gliding from a higher to a lower, or from a lower to a higher note, but it does not produce a good effect in English music, and very rarely in Italian, as it appears an affectation, rather than a just mode of heightening the expression.

Portándo la vóce (*It.*) Sustaining the voice, holding it firmly on the notes.

Portár la battúta (*It.*) To beat the time.

Portáre la vóce (*It.*) To sustain the voice.

Portative. A *portable* organ.

Portáto (*It.*) Sustained, drawn out.

Porte de voix (*Fr.*) An *appoggiatúra*, or beat.

Portée (*Fr.*) The stave.

Porter la voix (*Fr.*) To sustain the voice.

Porte-vent (*Fr.*) The pipe which conveys the wind from the bellows into the sound-board of an organ.

Porte-voix (*Fr.*) An *appoggiatúra*, or beat.

PORTEZ LA VOIX (*Fr.*) *See* PORTÁNDO LA VÓCE.

PORTUNAL-FLAUT (*Ger.*) An organ stop, of the clarabella species, the pipes of which are larger at the top than at the bottom, and produce a tone of clarionet quality.

POSÁTO (*It.*) Quietly, steadily.

POSAUNE (*Ger.*) A trumpet: also, a trombone, a sackbut: also, an organ stop: *see* TROMBÓNE.

POSAUNEN-BLÄSER, POSAUNER (*Ger.*) A trombone player, a trumpet player.

POSÉMENT (*Fr.*) Softly, gravely, gently.

POSITIF (*Fr.*), POSITIV (*Ger.*) The choir organ, or lowest row of keys, with soft-toned stops, in a large organ: also, a small *fixed* organ, thus named in opposition to a *portative* organ.

POSITION (*Fr.*) A position, or shift, on the violin, &c.

POSSÍBILE (*It.*) Possible: *il più fórte possibile*, as loud as possible: *il più piáno possibile*, as soft as possible.

POST-HORN (*Ger.*) A sort of bugle.

POSTLUDE, POSTLUDIUM (*Lat.*) After-piece; concluding voluntary.

POT-POURRI (*Fr.*) *Capriccio*, or *fantasia*, on favourite airs: a medley of various tunes.

POULE (*Fr.*) One of the movements of the quadrille.

POUR (*Fr.*) For: *pour la première fois*, for the first time, meaning, that on the repetition of the strain, this passage is to be omitted.

POUR FINIR (*Fr.*) *To finish*: indicating a chord, or bar, which is to terminate the piece.

POUSSÉ (*Fr.*) *Pushed*: meaning, the *up-bow*.

PRÆAMBULAM, PRÆCENTIO (*Lat.*) A prelude.

PRÆCENTOR (*Lat.*) Precentor, leader of the choir.

PRÆFECTUS (*Lat.*) A president.

PRÆFECTUS CHORI (*Lat.*) Master of the choristers.

PRALL-TRILLER (*Ger.*) Transient, or passing, shake.

PRÄLUDIEN (*Ger. pl.*) Preludes.

PRÄLUDIREN (*Ger.*) To prelude, to play a prelude.

PRÄLUDIUM (*Lat. & Ger.*) A prelude, introduction.

PRÄSTANTEN (*Ger.*) Pipes belonging to the *Prestant*, or open diapason, placed in the front of an organ case.

PRÁTICO (*It.*) Practical, skilful, experienced.

PRECENTOR. Leader and director of the choir in a cathedral, &c.

Precettóre di música (*It.*) A teacher of music.
Precipitaménte (*It.*) Precipitation, hurry, haste.
Precipitándo (*It.*) Hurrying.
Precipitáto (*It.*) Precipitate, hurriedly.
Precipitazióne (*It.*) Precipitation, haste, hurry.
Précipité (*Fr.*) Hurried, accelerated.
Precipitóso (*It.*) Hurrying, precipitous.
Precisióne (*It.*) Precision, exactness.
Precíso (*It.*) Precise, exact: exactly.
Preghiéra (*It.*) Prayer, supplication.
Prelúdio (*It.*) / **Preludium** (*Lat.*) } Prelude, introductory movement.
Premier / **Première** } (*Fr.*) First.
Première dessus (*Fr.*) First treble, first soprano.
Première fois (*Fr.*) First time.
Preparation (*Eng.*) / **Preparazióne** (*It.*) } A term relating to dissonances, in harmony. A discord is said to be prepared, when the note is heard in the preceding chord and in the same part, as a consonance.
Près de la table (*Fr.*) Near the sound-board.
Pressante (*Fr.*) Hurrying on, pressing on.
Prestaménte (*It.*) Hurriedly, hastily.
Prestant (*Fr.*) The open diapason stop in an organ, of either 32, 16, 8, or 4 feet scale: *see* Prästanten.
Prestézza (*It.*) Quickness, rapidity.
Prestissimaménte / **Prestíssimo** } (*It.*) Very quickly; with the utmost rapidity; as fast as possible.
Présto (*It.*) Quickly, rapidly.
Présto assái (*It.*) *See* Prestíssimo.
Prière (*Fr.*) A prayer, supplication.
Príma (*It.*) First, chief, principal: also, the tonic, or key-note, of any scale: *vióla príma*, the principal viola.
Príma búffa (*It.*) The principal female singer, in a comic opera.
Príma dónna (*It.*) Principal female singer, in a serious opera.
Príma dónna assolúta (*It.*) First female singer in an operatic establishment: the only one who can claim that title.
Príma párte (*It.*) First part.

PRÍMA VÍSTA (*It.*) First sight: at the first view.
PRÍMA VÓLTA (*It.*) First time.
PRIME (*Ger.*) First note, or tonic, of a scale.
PRÍMO (*It.*) First, chief, principal: *violino primo*, first violin.
PRÍMO BÚFFO (*It.*) First male singer in a comic opera.
PRÍMO MÚSICO (*It.*) Principal male singer.
PRÍMO TÉMPO (*It.*) The first, or original, time.
PRÍMO UÓMO (*It.*) The first tenor singer.
PRÍMO VIOLÍNO (*It.*) The first violin.
PRIM-TÖNE (*Ger. pl.*) Fundamental tones, or notes.
PRINCIPAL, *or* OCTAVE. An important organ stop, tuned an octave above the diapasons, and therefore of 4 feet pitch on the manual, and 8 feet on the pedals. In German organs the term *Principal* is also applied to all the open diapasons of 32, 16, 8, and 4 feet.
PRINCIPAL BASS. An organ stop of the open diapason species, on the pedals: *see* PRINCIPAL.
PRINCIPÁLE (*It.*) Principal, chief: *violino principále*, the principal violin: the term is also applied, in Handel's music, and in ancient church music, to a third trumpet, written in the C clef.
PRINCIPALMÉNTE (*It.*) Principally, chiefly.
PRINCIPAL OCTAVE. An organ stop: *see* PRINCIPAL.
PROBE (*Ger.*) Proof, trial, rehearsal.
PROCÉLLA (*It.*) A storm, musical delineation of a tempest.
PROFESSEUR DE MUSIQUE (*Fr.*) / PROFESSÓRE DI MÚSICA (*It.*) Professor of music. In the Universities the professor of music enjoys academical rank, and the honourable office of examining for musical degrees.
PROGRÁMMA (*It.*) A programme.
PROGRESSIO HARMONICA (*Lat.*) A mixture stop in German organs, commencing with two ranks at the bottom, and increasing to 3, 4, or 5 ranks, in the upper part of the manual.
PROGRESSION (*Eng.*) / PROGRESSIÓNE (*It.*) A succession of chords, a passage, a musical phrase.
PROLATIO (*Lat.*) Adding a dot, to increase, or lengthen, the value of a note.

PROMPTEMENT (*Fr.*) } Readily, quickly, promptly.
PRONTAMÉNTE (*It.*)
PRÓNTO (*It.*)

PRONUNZIÁRE (*It.*) To pronounce, to enunciate.

PRONUNZIÁTO (*It.*) Pronounced, clear, distinct, well-marked.

PROPÓSTA (*It.*) Subject, or theme, of a fugue.

PROSÆ SEQUENTIÆ (*Lat.*) Hymns sung at the festivals of Easter, and Pentecost.

PROSLAMBANOMENOS (*Gr.*) Additional, or supernumerary note: it corresponded with the note A above G gamut.

PROSODÍA (*It.*) } Prosody, correct accentuation in setting words to music, and distinguishing long or short syllables.
PROSODIE (*Ger.*)

PRÓVA (*It.*) Proof, trial, rehearsal.

PROVENÇALES. Poets, or troubadours, in the eleventh century.

PSALLETTE (*Fr.*) Singing-place, choir.

PSALLO (*Gr.*) To play on, or sing to, a stringed instrument.

PSALM. A sacred song, or hymn.

PSALM-BUCH (*Ger.*) A psalter, book of psalms.

PSALM-GESANG (*Ger.*) Psalmody.

PSALM-LIED (*Ger.*) Psalm, hymn.

PSALM-SÄNGER (*Ger.*) Psalmodist, psalm-singer.

PSALM-SINGEN (*Ger.*) Psalmody.

PSALTER (*Eng.*) The book of Psalms.

PSALTER (*Ger.*) Psaltery.

PSALTER-SPIEL (*Ger.*) Playing on the psaltery.

PSALTERION (*Fr.*) } An ancient Hebrew instrument, supposed to be a species of lyre, harp, or dulcimer.
PSALTERIUM (*Lat.*)
PSALTERY (*Eng.*)

PSALTES (*Gr.*) A player on, or singer to, a stringed instrument.

PSALTRIÆ (*Lat.*) Female singers, and players on the *psalterium*, who entertained the ancient Romans, at their banquets.

PSAUME (*Fr.*) A psalm.

PULSATILE. *Striking*: instruments of percussion, as the drum, tambourine, &c.

PUNCTUM CONTRA PUNCTUM (*Lat.*) Point against point: *see* COUNTERPOINT.

PUNCTUS (*Lat.*) } A dot, a point.
PUNKT (*Ger.*) }
PUNKTIRTE NOTEN (*Ger.*) Dotted notes.
PÚNTA (*It.*) The point, the top, the sharp end: also, a thrust, or push.
PÚNTA D' ÁRCO (*It.*) Point, or tip, of the bow.
PUNTÁTO (*It.*) Pointed, detached, marked.
PÚNTO (*It.*) A dot, a point.
PUPITRE (*Fr.*) A music desk.
PYRAMIDAL FLUTE. An 8 feet organ stop, of wood.
PYRAMIDON (*Gr.*) An organ stop, of 16, or 32 feet tone, on the pedals, invented by the Rev. Sir F. A. G. Ouseley, Bart.: the pipes are of peculiar shape, being four times larger at the top than at the mouth, and, for the size, the tone is of remarkable gravity, resembling that of a stopped pipe in quality.

Q

QUADRAT (*Ger.*) The mark called a natural, ♮.
QUADRICINIUM } (*Lat.*) A quartet, a composition in four
QUADRIPARTITE } parts.
QUADRILLE (*Fr.*) A French dance, or set of five consecutive dance movements, called Le Pantalon, La Poule, L'Été, La Trenise (or La Pastourelle), and La Finale.
QUÁDRO (*It.*) The mark called a natural, ♮.
QUADRUPLE COUNTERPOINT. Counterpoint in four parts, all of which may be inverted, and each of them taken as a bass, middle, or acute, part.
QUADRUPLE CROCHE (*Fr.*) } *Four-hooked*: a half-demisemi-
QUADRUPLE QUAVER (*Eng.*) } quaver, or semi-demisemiquaver.
QUÁDRUPLO (*It. & Lat.*) In four parts.
QUÁRTA } (*It.*) A fourth: also, the fourth voice, or instru-
QUÁRTO } mental, part.
QUÁRTA MÓDI } (*It.*) The sub-dominant, or fourth note of
QUÁRTA TÓNI } the scale.
QUART DE SON } (*Fr.*) A quarter-tone.
QUART DE TON }
QUART DE SOUPIR (*Fr.*) A semiquaver rest.

Quarte (*Fr. & Ger.*) A fourth.

Quarte de nazard (*Fr.*) *Fourth above the nazard*, an organ stop identical with the fifteenth.

Quarte du ton (*Fr.*) *See* Quárta tóni.

Quarter note. A crotchet.

Quarter tone. A small interval: half a semitone: it may be described as something like that slight difference of pitch made on the violin, &c., between D♯ and E♭: G♯ and A♭: &c.

Quartet (*Eng.*) **Quartett** (*Ger.*) **Quartétto** (*It.*) A composition for four voices or instruments.

Quartettíno (*It.*) A short quartet.

Quart-fagott (*Ger.*) **Quart-fagótto** (*It.*) An old sort of bassoon, formerly used as a tenor to the hautboy: called also, *Dulcino*, and *Dulzain*.

Quart-flöte (*Ger.*) A flute sounding a fourth above.

Quárto d' aspétto (*It.*) A semiquaver rest.

Quárto di tuóno (*It.*) Quarter tone.

Quási (*It.*) As if, like, almost, as it were.

Quási allegrétto (*It.*) Like an *Allegrétto*.

Quási úna fantasía (*It.*) As if it were a fantasia.

Quatre (*Fr.*) **Quáttro** (*It.*) Four: *à quatre mains*, or, *à quáttro máni*, for four hands, a pianoforte duet.

Quatricinium (*Lat.*) A short piece for four horns, or trumpets.

Quattricróma (*It.*) A demisemiquaver.

Quatuor (*Lat. & Fr.*) A quartet.

Quaver. A note equal to half a crotchet.

Quaver rest. A mark of silence, equal in value to a quaver.

Quer-flöte (*Ger.*) German flute: *see* Fláuto travérso.

Quer-pfeife (*Ger.*) A fife.

Quer-stand (*Ger.*) False relation, in harmony.

Quer-striche (*Ger.*) Ledger lines.

Quésta **Quésto** (*It.*) This.

Queue (*Fr.*) The tail, or stem, of a note: also, the tail-piece of a violin, &c.

Quick step. A lively march, generally in $\frac{2}{4}$ time.

Quiéto (*It.*) Quiet, calm, serene.

QUINT (*Lat.*)
QUÍNTA (*It.*)
QUINTE (*Fr. & Ger.*) } A fifth: also, the name of an organ stop sounding a fifth (or twelfth) above the foundation stops.

QUÍNTA DÉCIMA (*It.*)
QUINTUS DECIMUS (*Lat.*) } The *fifth above the tenth*, an organ stop identical with the fifteenth.

QUINTADENA
QUINTA-ED-UNA } *See* QUINTATON.

QUÍNTA MÓDI
QUÍNTA TÓNI } (*It.*) The dominant, or fifth from the tonic.

QUINTATON (*Ger.*) A manual organ stop of 8 feet tone; a stopped diapason of rather small scale, producing the twelfth, as well as the ground tone: it also occurs as a pedal stop of 32, and 16 feet tone.

QUINT-BASS. An organ pedal stop: *see* QUINT.

QUINTE DE VIOLE (*Fr.*) The viola.

QUINTE OCTAVIANTE (*Fr.*) Octave quint; the twelfth.

QUINTERNE. An obsolete Italian instrument, resembling a lute.

QUINTET (*Eng.*)
QUINTÉTTO (*It.*)
QUINTUOR (*Fr.*) } A composition for five voices, or instruments.

QUINT-FÁGOTT (*It.*) The small bassoon, or *fagottina*, sounding a fifth higher than the common bassoon.

QUINT-GEDACT (*Ger.*) An organ stop, of the stopped diapason species, sounding the fifth above.

QUINTOIRE. An old French term applied to *descant*

QUINTOLE (*Lat.*) A group of five notes, having the same value as four of the same species.

QUINT-SAITE (*Ger.*) Treble string.

QUIRE. A choir, body of singers: that part of a church where the choristers sit.

QUIRISTER. A chorister.

QUI TOLLIS (*Lat.*) A part of the *Gloria*.

QUODLIBET (*Lat.*) A medley of airs, &c., out of different works, or by various composers: a certain species of composition written in a comic style.

QUONIAM TU SOLUS (*Lat.*) Part of the *Gloria*.

R

RABANI } A species of tambourine, used by the negroes.
RABANNA }
RÁBBIA (*It.*) Rage, fury, madness.
RADDOLCÉNDO } (*It.*) With increasing softness; becoming
RADDOLCÉNTE } softer by degrees.
RADDOPPIAMÉNTO (*It.*) Augmentation; reduplication; the doubling of an interval.
RADDOPPIÁTE NÓTE (*It.*) Repeated, or reiterated, notes.
RADDOPPIÁTO (*It.*) Doubled, increased, augmented.
RADICAL BASS. The fundamental bass, the roots of the various chords.
RAGOKE. A small Russian horn.
RALLENTAMÉNTO } (*It.*) The time gradually slower, and the
RALLENTÁNDO } sound gradually softer.
RALLENTÁTO }
RANZ DES VACHES (*Fr.*) Pastoral airs played by the Swiss herdsmen, to assemble their cattle and keep them together on their return home.
RAPIDAMÉNTE (*It.*) Rapidly.
RAPIDITÀ (*It.*) Rapidity.
RÁPIDO (*It.*) Rapid.
RAPPEL. A noisy Egyptian instrument, something like a drum.
RAPSODIE (*Fr.*) } A *capriccio*, a fragmentary piece, a
RAPSODY (*Old Eng.*) } wild, unconnected composition.
RASE-GESANG } (*Ger.*) A wild song, a dithyrambic.
RASE-LIED }
RASGÁDO (*Sp.*) Drawing the thumb over the strings of the guitar, so as to produce an *arpéggio* effect.
RASTRAL } (*Lat.*) A little instrument for drawing music-
RASTRUM } lines, or staves.
RATTENÉNDO } (*It.*) Holding back, or restraining, the time.
RATTENÚTO }
RATTÉZZA (*It.*) Swiftness, quickness, rapidity.
RAUSCH-PFEIFE } (*Ger.*) *Rustling-fifth*: a mixture stop, in
RAUSCH-QUINT } German organs, the 12th and 15th on one slide.
RAVVIVÁNDO (*It.*) Reviving, quickening, reanimating.

RAVVIVÁNDO IL TÉMPO (*It.*) Accelerating the time.
RAVVIVÁRE (*It.*) To revive, to quicken the time.
RE. A syllable applied, in *solfáing*, to the note D.
RE BÉMOL (*Fr.*) The note D-flat.
RE BÉMOL MAJEUR (*Fr.*) The key of D-flat major.
RE DIÈSE (*Fr.*) The note D-sharp.
RE MAJEUR (*Fr.*) The key of D major.
RE MINEUR (*Fr.*) The key of D minor.
REBAB, REBEB, REBEC } A Moorish or Turkish instrument of the fiddle species, originally with only two strings, to which the Spaniards added a third. It was once very popular in England.
RECHEAT. Those sounds played on the horn, by huntsmen, to recall the hounds from a false scent.
RECHT (*Ger.*) Right: *rechte Hand*, the right hand.
RECITÁNDO, RECITÁNTE } (*It.*) Declamatory, in the style of recitative.
RECITATIF (*Fr.*), RECITATIV (*Ger.*), RECITATIVE (*Eng.*), RECITATÍVO (*It.*) } Musical declamation; speaking in music; without any very rhythmical, or decided, melody.
RECITATÍVO PARLÁNTE, RECITATÍVO SÉCCO } (*It.*) Unaccompanied recitative: also, when accompanied only by the violoncello and double bass, or the pianoforte, or organ.
RECITATÍVO STROMENTÁTO (*It.*) Recitative accompanied by the orchestra.
RECORDER. An old instrument, supposed to have been of the flute species.
RECTE (*Lat.*) Right, straight, forward.
RECTE ET RETRO (*Lat.*) Forward, then backward; the melody, or subject, reversed, note for note.
REDDÍTA, REDÍTA } (*It.*) Return to the subject; repetition of a melody.
REDOUBLEMENT (*Fr.*) *See* RADDOPPIAMÉNTO.
REDOWA, REDOWAK, REDOWAZKA } A Bohemian dance, in $\frac{2}{4}$ and $\frac{3}{4}$ time alternately.
REDUCIREN (*Ger.*) To reduce, or arrange, a full instrumental score, for a smaller band, or for the pianoforte, or organ.

Reductio (*Lat.*) Reducing, or bringing back augmented intervals to their original value: *see also* Reduciren.

Reed. The flat piece of cane placed on the beak, or mouth-piece, of the clarinet, and basset-horn; this is called a *single* reed. The *double* reed is the mouth-piece of the hautboy, English horn, and bassoon, formed of two pieces of cane joined together in a particular manner. The term *Reed* is also applied to the small metal tube through which the wind passes, in some organ pipes: when the tongue strikes against the tube it is called a fixed, or *striking* reed; and when the tongue vibrates in the middle of the tube, without striking against the sides, it is called a *free* reed.

Reed fifth } A stopped *Quint* register, in an organ, the
Reed nasat } stopper of which has a hole, or a tube in it.

Reed stops. Those stops in an organ, the peculiar tone of which is produced by the wind having to pass through a *reed* placed at the bottom of the pipe, and putting the *tongue* into vibration.

Reel. A lively Scotch dance. Originally the term *Rhay*, or *Reel*, was applied to a very ancient English dance, called 'the Hay,' but now a *Reel* means a lively Scotch melody of a particular kind: *see* Rhay.

Refrain (*Fr.*) The *burden* of a song; a ritornel; a repeat; a closing phrase: *see* Burden.

Regal. A portable organ, used in former times, in religious processions.

Regens chori (*Lat.*) The choir-master, in German churches.

Regina cœli (*Lat.*) A hymn to the Virgin.

Register (*Ger.*) The stops, or rows of pipes in an organ: also, applied to the high, low, or middle parts, or divisions, of the voice: also, the compass of a voice or instrument.

Registering. The proper management of the stops, in an organ.

Règle (*Fr.*) } Rule, or precept, for composition, or perform-
Régola (*It.*) } ance.

Règle de l'octave (*Fr.*) *See* Rule of the octave.

Regulæ (*Lat.*) The registers, or stops, in an organ.

Regular motion. Similar motion.

Rehearsal. A trial, or practice, previous to a public performance

REIHEN (*Ger.*) Song, dance.
REIHEN-TANZ (*Ger.*) Circular dance.
REIN (*Ger.*) Pure, clear, perfect: *kurz und rein*, distinct and clear.
REINE STIMME (*Ger.*) Clear voice.
RELATIO NON HARMONICA (*Lat.*) *See* QUER-STAND.
RELATIVE KEYS. Keys which only differ by having in their scales one sharp or flat more or less, or which have the very same signatures.
RELIGIOSAMÉNTE } (*It.*) Religiously, solemnly, in a devout
RELIGIÓSO } manner.
REMINISCENZ (*Ger.*) Reminiscence: *see* PLAGIAT.
REMPLISSAGE (*Fr.*) Filling up; the middle parts.
RENTRÉE (*Fr.*) Re-entry of the subject, or theme.
RENVERSEMENT (*Fr.*) An inversion.
RENVOI (*Fr.*) A repeat; the mark of repetition called a sign, 𝄋
REOL (*Dan.*) A Danish peasant dance, very similar to the reel.
REPERCUSSIO (*Lat.*) The answer, in a fugue.
REPETATUR (*Lat.*) Let it be repeated.
RÉPÉTER (*Fr.*) To repeat.
RÉPÉTITEUR (*Fr.*) Private musical teacher.
RÉPÉTITION (*Fr.*) } Rehearsal; repetition: *sénza repetiziòne*,
REPETIZIÓNE (*It.*) } without repeating.
REPETITÓRE (*It.*) The director of a rehearsal.
RÉPLICA (*It.*) Reply, repetition: *see also* REPERCUSSIO.
REPLICÁTO (*It.*) Repeated.
RÉPONSE (*Fr.*) The answer, in a fugue.
REPOS (*Fr.*) A pause.
REPRISE (*Fr.*) The burden of a song; a repetition, or return, to some previous part: in old music, when a strain was repeated, it was called a *reprise*.
REPRISE D'UN OPÉRA (*Fr.*) The reproduction, or revival, of an opera.
REQUIEM (*Lat.*) A Mass, or musical service for the dead.
RESOLUTIO (*Lat.*) } Resolving a discord into a concord; the
RESOLUTION (*Eng.*) } discord being followed by such a concord as is according to rule.
RESOLÚTO (*It.*) Resolutely, boldly.
RESOLUZIÓNE (*It.*) Resolution, decision, firmness: also, the progression from a discord to a concord, in harmony.
RESONANCE. Sound, reverberation, echo.

Resonanz-boden (*Ger.*) The sounding-board, of a pianoforte, &c.

Respiration (*Eng.*)
Respirazióne (*It.*)
Respíro (*It.*) } Taking breath, in singing.

Respíro (*It.*) A semiquaver rest.

Responsióne (*It.*)
Respónso } Response, or answer, of the choir: the answer, in a fugue.

Responsorien
Responsorium
Responsum } (*Lat.*) *See* Responsióne.

Responsívo (*It.*) Responsive.

Ressérrement (*Fr.*) *See* Strétto.

Restrictio (*Lat.*) The *Strétto*, in a fugue.

Rests. The marks which indicate silence.

Retardation. Slackening, or retarding, the time: also, a suspension, in harmony, prolonging some note of a previous chord, into the succeeding one.

Retraite (*Fr.*) Retreat; tattoo, in military music.

Retro (*Lat.*) Backwards, the melody reversed, note for note.

Retrograde. Going backwards.

Retrograde imitation. Where the answer, or imitating part, takes the subject backwards.

Retrográdo (*It.*) Retrograde, going backwards.

Rétto (*It.*) Right, straight, direct.

Retusa (*Lat.*) An old term for *stopped* organ pipes.

Réveille (*Fr.*) Awaking, the wake up, alarm, a military morning signal: also, horn music played early in the morning, to wake the hunters.

Reverse motion. Imitation by contrary motion, in which the ascending intervals are changed into descending intervals, and *vice versâ*.

Rhapsodie (*Ger.*)
Rhapsody (*Eng.*) } *See* Rapsodie.

Rhay. An old Anglo-Saxon name for the dance called 'the Hay': *see* Reel.

Rhythm (*Eng.*)
Rhythmus (*Gr. & Lat.*)
Rhythmus (*Ger.*) } The division of musical ideas, or sentences, into regular metrical portions: musical accent and cadence, as applied to melody.

Rhythmisch (*Ger.*) Rhythmical.

RIBATTÚTA (*It.*) A beat, a passing note.
RIBÉBA (*It.*) A Jew's harp.
RIBÉCA (*It.*) *See* REBEC.
RIBECCHÍNO (*It.*) A small *Rebec.*
RIBIBLE. An old instrument supposed to be of the ghittern, or fiddle species: *see* REBEC.

RICERCÁRE (*It.*)
RICERCÁRI (*It. pl.*)
RICERCÁTA (*It.*)
RICERCÁTO (*It.*)
— *Sought after*: this term is applied to every kind of composition wherein researches of musical design are employed. It is suitable to certain fugues, enriched by all the artifices of counterpoint; but more especially to compositions of the nature of Madrigals, which, in addition to the artifices of design, possess also taste and expression. The term was formerly applied to *solfèggi*, and also to instrumental exercises, when of considerable difficulty.

RICHIAMÁRE (*It.*) To sing with a shrill tone of voice: to warble, or whistle, in imitation of a bird.
RICORDÁNZA (*It.*) Remembrance, recollection.
RIDÓTTO (*It.*) *Reduced: arranged*, or *adapted*, from a full score: also, an entertainment consisting of singing and dancing, a species of opera.
RIESEN-HARFE (*Ger.*) Æolian harp.
RIESEN-STIMME (*Ger.*) Stentorian voice.
RIFACIMÉNTO (*It.*) Reconstruction of a work, in order to improve it.
RIFIORIMÉNTI (*It. pl.*) Ornaments, embellishments.
RIGADOON. A lively old French or Provençal dance, in triple time.
RIGÓRE (*It.*) Rigour, strictness: *al rigóre di témpo*, with strictness as to time.
RIGORÓSO (*It.*) Rigorous, exact, strict.
RILASCIÁNDO (*It.*) Relaxing the time, giving way a little.
RILCH. A Russian lute.

RINFORZÁNDO
RINFORZÁRE
RINFORZÁTO
RINFÓRZO
— (*It.*) Strengthened, reinforced; a repeated reinforcement of tone or expression; indicating that *several* notes are to be played with energy and emphasis.

Ripienist. A player of the *ripiéno*, or *tútti* parts, in an orchestra.

Ripiéni (*It. pl.*) **Ripiéno** (*It.*) The *tútti*, or full parts which fill up and augment the effect of the full chorus of voices and instruments. In a large orchestra, all the violins, violas, and basses, except the principals, are sometimes called *ripiéni*.

Ripiéno di cínque / **Ripieur di cínque** (*It.*) Mixture stop of five ranks, in Italian organs.

Ripiéno di due (*It.*) Mixture stop of two ranks.

Ripiéno di quáttro (*It.*) Mixture stop of four ranks

Ripiéno di tre (*It.*) Mixture stop of three ranks.

Riprésa / **Riprése** (*It.*) Repetition, reiteration.

Risentitaménte / **Risentíto** (*It.*) Marked, distinct, angrily, firmly.

Risolutaménte (*It.*) Resolutely, boldly, vigorously.

Risolutézza (*It.*) Resolution, boldness, vigour.

Risolutíssimo (*It.*) Very resolutely, as boldly as possible.

Risolúto (*It.*) Resolved, resolute, bold.

Risoluziónе (*It.*) Resolution, determination: also, the resolution of a discord.

Risonánte (*It.*) Resounding, ringing, sounding.

Risonánza (*It.*) A sound, resonance.

Risonáre (*It.*) To resound, to ring, or echo.

Rispósta (*It.*) The answer, in a fugue.

Ristrétto (*It.*) The *Strétto*, the restriction, or contraction, of the subject, in a fugue.

Risveglíare (*It.*) To wake up, to revive, to reanimate.

Risvegliáto (*It.*) Awaked, reanimated.

Ritardándo (*It.*) Retarding, delaying the time, gradually.

Ritardáto (*It.*) Retarded, gradually retarding the time.

Ritárdo (*It.*) Retardation, gradual delay: in harmony, prolonging some note of a previous chord, into the succeeding one.

Ritenéndo / **Ritenénte** (*It.*) Detaining, retaining: *see* Ritenúto.

Ritenénto / **Ritenúto** (*It.*) *Detained*, slower, kept back: the effect differs from *Ritardándo*, by being done at once, while the other is effected by degrees.

Ritornél (*It.*)
Ritornéllo (*It.*)
Ritournelle (*Fr.*) — The burden of a song: also, a short symphony or introduction to an air: also, the symphonies between the repetitions of an air: also, the symphony which follows an air: it is also applied to *tútti* parts, introductory to, and between, or after, the solo passages in a concerto.

Rivérso / Rivéscio (*It.*) *See* Rovéscio.

Rivolgiménto (*It.*) Inversion of the parts, in double counterpoint.

Rivoltáto / Rivólto (*It.*) Inverted, turned upside down, in counterpoint.

Róche / Róco (*It.*) Hoarse, rough-sounding, jarring.

Roccoco / Rococo — Old-fashioned, odd.

Roer-quint / Rohr-quint (*Ger.*) *Reed-fifth*: an organ stop, sounding the fifth above the diapasons: *see* Rohr-flöte.

Rohr (*Ger.*) Reed, pipe.

Röhre (*Ger. pl.*) Reeds.

Rohr-flöte (*Ger.*) *Reed-flute*, a stopped diapason, in an organ; the pipes are of wood, or metal, with reeds, tubes, or chimneys at the top.

Rohr-nasat (*Ger.*) *See* Reed-nasat.

Rohr-pfeife (*Ger.*) Reed-pipe.

Rohr-werk (*Ger.*) Reed-work; the reed stops, in an organ.

Rollándo (*It.*) Rolling on the drum, and tambourine.

Róllo (*It.*) The roll on the drum, and tambourine.

Romance (*Fr.*)
Románza (*It.*)
Romanze (*Ger.*) — A short lyric tale, set to music, not exactly like a song, and not necessarily with the same melody to every verse: a simple, graceful, and elegant melody, suitable for romantic poetry.

Romanésca (*It.*)
Romanesque (*Fr.*) — A favourite Roman, or Italian, dance, of the sixteenth century, resembling the *Galliard*.

Romantique (*Fr.*) / Romanzesco (*It.*) — Romantic, imaginative, fairy-like.

Römischer Gesang (*Ger.*) Gregorian plain chant.

Ronde (*Fr.*) A semibreve.

Rondeau (*Fr.*)
Róndo (*It.*) } A composition including several strains, in a cheerful and lively style; the first strain, which must terminate with a cadence on the tonic, is repeated several times in the course of the movement.

Rondilétta
Rondinétto
Rondíno
Rondolétto } (*It.*) A short and easy rondo.

Root. The fundamental note of any chord.

Rosalia (*Lat.*) The repetition of a passage several times over, each time on a different degree of the stave.

Rostral (*Ger.*) A music pen.

Róta (*It.*) A wheel: applied to a canon, or a round.

Rote. The old name of the hurdy-gurdy.

Rotóndo (*It.*) Round, full.

Rotruenges. Songs, resembling catches, of the ancient minstrels, or troubadours.

Rótte (*It.*) Broken, interrupted.

Rotulæ (*Lat.*) Christmas roundelays.

Roulade (*Fr.*) A florid vocal passage; a division, or rapid series of notes, using only one syllable.

Roulades aux frais de l'auteur (*Fr.*) Roulades in bad taste, such as injure the melody of the composer.

Roulement (*Fr.*) A roll, or shake, upon the drum, or tambourine: prolonged reiterations of one note, upon the guitar, &c.

Round. A species of canon in the unison or octave: also, a vocal composition in three or more parts, all written in the same clef, the performers singing each part in succession, as indicated by the figures at the beginning and the end of each line, the second voice beginning the first line, when the first voice begins the second, and so on. They are called *rounds*, because the performers follow one another in a circulatory motion.

Roundel
Roundelay } Formerly, an ancient air appropriated to dancing: also, a species of antique rustic song or ballad common in the fourteenth century, in various parts of which a return was made to the first verse or couplet, like the rondo: *see* **Virelay.**

ROVÉRSCIO } *See* ROVÉSCIO.
ROVÉRSIO }

ROVESCIAMÉNTO } (*It.*) Reverse motion, the subject back-
ROVÉSCIO } wards, in double counterpoint.

RUBÁTO (*It.*) *Robbed, stolen*; taking a portion of the duration from one note, and giving it to another: *see* TÉMPO RUBÁTO.

RÜCKUNG (*Ger.*) Syncopation.

RUHEPUNCT } (*Ger.*) Pause, point of rest, or repose: a ca-
RUHEPUNKT } dence.

RULE OF THE OCTAVE. The art of accompanying the scale, either ascending or descending, when taken in the bass, with the proper chords or harmony.

RULLÁNDO } (*It.*) Rolling on the drum, or tambourine.
RULLÁNTE }

RUSSE (*Fr.*) Russian: *à la Russe*, in the Russian style.

RUSSIAN BASSOON. A deep-toned instrument of the serpent species, sometimes used in military bands.

RÚSTICO (*It.*) Rural, rustic.

RUTSCHER. The dance called a *Galopade*.

RYTHMUS (*Ger.*) *See* RHYTHMUS.

S

SACCADE (*Fr.*) A firm pressure of the violin bow against the strings, enabling the player to produce two, three, or four notes at one stroke.

SACKBUT. An old bass wind-instrument, resembling a trombone.

SACK-GEIGE (*Ger.*) A pocket-fiddle, a *kit*.

SACK-PFEIFE (*Ger.*) A bagpipe: *see* CORNAMÚSA.

SACK-PFEIFER (*Ger.*) Player on the bagpipe.

SACK-PIPE. A bagpipe: *see* CORNAMÚSA.

SÁGGIO (*It.*) An essay, a trial.

SAISON (*Fr.*) The musical season.

SAITE (*Ger.*) A string.

SAITEN-BÄNDIGER (*Ger.*) A musician.

SAITEN-BEZUG (*Ger.*) Set of strings.

SAITEN-DRAHT (*Ger.*) Wire string.

SAITEN-HALTER (*Ger.*) Tail-piece, of the violin, &c.
SAITEN-INSTRUMENT (*Ger.*) String-instrument.
SAITEN-SPIEL (*Ger.*) String-instrument, music of a string-instrument.
SAITEN-SPIELER (*Ger.*) Performer on a string-instrument.
SAITEN-SPIELERINN (*Ger.*) Female performer on a string-instrument.
SALAMANIE. An Oriental flute.
SALCIONAL, SALICET, SALICIONAL } An 8, or 16 feet organ stop, of small scale, and reedy tone.
SALM (*Ger.*), SÁLMO (*It.*) } A psalm.
SALPINX. The ancient Greek trumpet.
SALTÁNDO (*It.*) Leaping, proceeding by skips, or jumps.
SALTARÉLLA, SALTERELLA } (*It.*) A Roman, or Italian dance, very quick, and in $\frac{3}{4}$ time.
SALTATÓRI (*It.*) *Jumpers*, or dancers of very great agility.
SALTER (*Ger.*) *See* PSALTER.
SALTERÉTTO (*It.*) A musical figure in $\frac{6}{8}$ time, the first and fourth quavers being dotted; very usual in movements *alla Siciliàna.*
SALTERÍO, SALTÉRO } (*It.*) Psalter, book of psalms.
SALTÉRO (*It.*) Psaltery, instrument with ten strings.
SÁLTO (*It.*) A leap, or skip, from one note to a distant one: also, a dance.
SALVE REGINA (*Lat.*) *Hail Queen!* a hymn to the Virgin Mary.
SAMBÚCA (*It.*) An old instrument, supposed to be the same as the sackbut; made from the boughs of the elder-tree.
SAMBUCISTRIA (*Lat.*) A player on the *Sambúca.*
SAMMLUNG (*Ger.*) A collection, of airs, &c.
SAMPÓGNA (*It.*) A species of pipe: *see* ZAMPÓGNA.
SANCTUS (*Lat.*) *Holy!* A part of the Mass.
SANFT (*Ger.*) Soft, mild, smooth: *mit sanften Stimmen*, with soft stops.
SANFT-FLÖTE (*Ger.*) Soft-toned flute.
SANFTHEIT (*Ger.*) Softness, smoothness, gentleness.
SÄNFTIG (*Ger.*) Soft, gentle.

SANFTMUTH (*Ger.*) Softness, gentleness.
SANFTMÜTHIG (*Ger.*) Softly, mildly, gently.
SANFTMÜTHIGKEIT (*Ger.*) Softness, mildness, gentleness
SANG (*Ger.*) Song.
SÄNGER (*Ger.*) A singer.
SÄNGERINN (*Ger.*) A female singer, a songstress.
SANG-MEISTER (*Ger.*) Singing-master.
SANS (*Fr.*) Without.
SANS FRAPPÉ (*Fr.*) *Without striking*; play the notes without striking them hard, or forcibly.
SANS PÉDALES (*Fr.*) Without the pedals.
SAQUEBUTE (*Fr.*) The sackbut.

SARABAND (*Eng.*)
SARABÁNDA (*It.*)
SARABANDE (*Fr. & Ger.*)
} An old Spanish dance, of great antiquity, and of a serious and majestic kind; originally introduced by the Moors, and danced with castanets; it is in slow $\frac{3}{4}$ or $\frac{3}{2}$ time, and characterised by the second crotchet, or minim, of the bar, being lengthened.

SARTARÉLLA
SARTARÉLLO } (*It.*) A Neapolitan dance: *see* SALTARÉLLA.
S' ATTÁCCA (*It.*) *See* ATTÁCCA.
SATTEL (*Ger.*) The nut of the finger-board of the violin, &c.
SATZ (*Ger.*) Musical passage, composition, theme, subject.
SAUT (*Fr.*) *See* SÁLTO.
SAUTEREAU (*Fr.*) The jack of the spinet.
SAVOÏARDE (*Fr.*) *See* A LA SAVOÏARDE.
SAX-HORNS. Brass instruments introduced by M. Sax, with a wide mouth-piece, and 3, 4, or 5 cylinders: the tone is round, pure, and full; and they comprise, the very high small sax-horn, the soprano, the alto, the tenor, baritone, bass, and double-bass.
SAXOPHONES. A new family of brass wind-instruments invented by M. Sax: their tones are soft and penetrating in the higher part, expressive in the middle, and full and rich in the lower part of their compass. The Saxophones are 6 in number, the high, the soprano, the alto, the tenor, the baritone, and the bass: they are played with a *single reed*, and a clarinet mouth-piece.

Saxotrombas. Brass instruments introduced by M. Sax, with wide mouth-pieces, and 3, 4, or 5 cylinders: the tone is of a shrill character, partaking of the quality both of the trumpet and the bugle, and their number is the same as that of the sax-horns.

Sax-tubas. Brass instruments introduced by M. Sax, with wide mouth-pieces, and 3 cylinders: the tone is very sonorous.

Sbálze (*It.*) Skip, or leap, in melody.

Sbárra dóppia (*It.*) A double bar.

Scagnéllo (*It.*) The bridge, of the violin, &c.

Scála (*It.*) A scale, or gamut.

Scald. The ancient Scandinavian bards.

Scalen-schule (*Ger.*) School for scale-playing; exercises on the scales.

Scále róttе (*It. pl.*) Broken scales; imperfect, or unequal, scales.

Scarabilláre un violíno (*It.*) To scrape a fiddle.

Scemándo (*It.*) Diminishing, decreasing in force.

Scéna (*It.*) / **Scene** (*Eng.*) Part of an act, portion of an opera: an act generally comprises several *scenes*.

Schäfer-gedicht (*Ger.*) Idyl, eclogue, pastoral.

Schäfer-lied (*Ger.*) Pastoral song, shepherd-song.

Schäfer-pfeife (*Ger.*) Shepherd's pipe.

Schall (*Ger.*) Sound.

Schälle (*Ger. pl.*) Sounds.

Schallen (*Ger.*) To sound, to echo.

Schall-becken (*Ger.*) Cymbal.

Schall-bret (*Ger.*) Sound-board.

Schall-horn (*Ger.*) Horn, cornet, trumpet.

Schall-loch (*Ger.*) Sound-hole.

Schall-rohr (*Ger.*) Speaking-trumpet.

Schalmay / **Schalmeie** (*Ger.*) A shawm: also, an 8 feet reed organ stop; the tone resembles that of the cremona, or clarinet: *see also* Chalumeau.

Scharf (*Ger.*) *Sharp, acute*; a shrill mixture stop, of several ranks of pipes.

Schauspiel (*Ger.*) Drama, dramatic piece.

Schauspieler (*Ger.*) Actor, player.

Schauspielerinn (*Ger.*) Actress.

Schauspielhaus (*Ger.*) A theatre.

SCHERZANDÍSSIMO (*It.*) Exceedingly playful, and lively.

SCHERZÁNDO (*It.*)
SCHERZÁNTE (*It.*)
SCHERZÉVOLE (*It.*)
SCHERZHAFT (*Ger.*)
} Playful, lively, sportive, merry.

SCHERZEVOLMÁNTE (*It.*) Playfully, merrily, lively.

SCHERZHAFTIGKEIT (*Ger.*) Playfulness, sportiveness.

SCHERZ (*Ger.*)
SCHÉRZO (*It.*)
} Play, sport, a jest: a piece of a lively, sportive character, and marked, animated rhythm: also, one of the movements in a modern symphony.

SCHERZLICH (*Ger.*)
SCHERZOSAMÉNTE (*It.*)
} Merrily, playfully, sportively.

SCHERZÓSO (*It.*) Merry, playful, jocose.

SCHIETTAMÉNTE (*It.*) Simply, unadorned.

SCHIÉTTO (*It.*) Simple, plain, neat.

SCHISMA (*Ger.*) A very minute difference between the sound of intervals.

SCHLACHT-GESANG (*Ger.*) War song.

SCHLAG (*Ger.*) Stroke, blow: a beat, as regards time.

SCHLAGEN (*Ger.*) To strike, to beat: to warble, or trill: *die Pauken schlagen*, to beat the kettle-drums: *den Takt schlagen*, to beat the time.

SCHLEIFEN (*Ger.*) To slide, to glide.

SCHLEIFER (*Ger.*) Slurred note, gliding note.

SCHLEIFE-ZEICHEN (*Ger.*) A slur, a mark of the *legàto* style.

SCHLEPPEND (*Ger.*) Dragging, drawling.

SCHLUSS (*Ger.*) The end, conclusion.

SCHLÜSSEL (*Ger.*) A clef.

SCHLUSS-FALL (*Ger.*) A cadence.

SCHLUSS-REIM (*Ger.*) The *burden*, or refrain, of a song.

SCHLUSS-STÜCK (*Ger.*) Concluding piece, finale.

SCHMELZEND (*Ger.*) Diminishing, dying away.

SCHMERZ (*Ger.*) Grief, sorrow.

SCHMERZHAFT (*Ger.*) Dolorous, sorrowful.

SCHMERZHAFTIGKEIT
SCHMERZLICH
} (*Ger.*) In a dolorous style.

SCHNARR-PFEIFEN
SCHNARR-WERK
} (*Ger.*) Reed pipes; reed work, or stops, in an organ.

SCHNELL (*Ger.*) Quickly, rapidly: *etwas bewegter schnell*, a little quicker.

Schnelle (*Ger.*) Quickness, swiftness, rapidity.
Schneller (*Ger.*) Quicker, faster.
Schnelligkeit (*Ger.*) *See* Schnelle.
Schnell-waltzer (*Ger.*) Quick waltzes.
Schottische (*Ger.*) A modern dance, rather slow, in $\frac{2}{4}$ time.
Schreibart (*Ger.*) Style, manner of composing, or writing.
Schreiber (*Ger.*) A music-copyist.
Schreiend (*Ger.*) Acute, shrill, screaming.
Schreiwerk (*Ger.*) *Shrill-work*; acute, or mixture stops.
Schule (*Ger.*) A school, or method for learning any instrument: also, a peculiar style of composition; the manner, or method, of an eminent composer, performer, or teacher.
Schulgerecht (*Ger.*) Regular, in due form; written correctly, in accordance with the rules and principles of musical science.
Schusterfleck (*Ger.*) *See* Rosália.
Schwach (*Ger.*) *Piáno*, soft, weak, feeble.
Schwächer (*Ger.*) Fainter, softer, more *piáno*.
Schwebung (*Ger.*) *Waving*; a lighter species of *tremulant*, for the more delicate stops, such as the vox humana, &c., to produce a very gentle oscillation in imitation of the wavering tone of a complaining human voice, in slow pathetic passages.
Schweige (*Ger.*) A rest.
Schweigen (*Ger.*) Silence; being silent.
Schweizer-flöte / **Schweizer-pfeife** (*Ger.*) Swiss flute or pipe.
Schwer (*Ger.*) Heavily, ponderously.
Schwermüthig (*Ger.*) In a pensive, melancholy style.
Schwiegel (*Ger.*) An organ stop, of the flute species, and of metal, pointed at the top.
Schwingung (*Ger.*) Vibration of a string, &c.
Scilla (*Lat.*) Small bells, formerly used to hang upon the tail of the ermine, upon royal ermine robes; an heraldic term.
Scioltaménte (*It.*) With freedom, agility; easily; the notes being rather detached than *legáto*.
Scioltézza (*It.*) Freedom, ease, lightness.
Sciólto (*It.*) Free, light: *see* Scioltaménte.
Scoláro (*It.*) Scholar, accomplished pupil.
Scordáto (*It.*) Out of tune, false, untuned.

Scordatúra (*It.*) Tuning a violin differently, for the more easily performing certain peculiar passages.

Score. The whole instrumental and vocal parts of a composition, written on separate staves, placed under each other.

Scorrénto (*It.*) Gliding from one sound into another.

Scotch scale. *See* Pentatonic scale.

Scotch snap. A peculiarity in Scotch tunes, and those written in imitation of the supposed Scotch character: it is the lengthening the time of a second note, at the cost of the one before it, placing a semiquaver before a dotted quaver; it gives emphasis and spirit to dance tunes, and when well applied has a lively effect. It does not occur in the ancient tunes, and appears to have been introduced into Scotland by the gipsy fiddlers who migrated there from Hungary and Bohemia, and in whose music the snap was a peculiar feature.

Scozzése (*It.*) Scotch; in the Scotch style.

Scríva (*It.*) *Written: si scriva*, as it is written, without any alteration or embellishment.

Sdegnánte (*It.*) Angry, passionate.

Sdégno (*It.*) Anger, wrath, passion.

Sdegnosaménte (*It.*) Scornfully, disdainfully.

Sdegnóso (*It.*) Furious, passionate, fiery.

Sdrucciolándo (*It.*) Sliding, slipping.

Sdrucciolére (*It.*) To slip, to slide the hand, by turning the finger-nails towards the keys of the pianoforte, and drawing the hand lightly, and rapidly, up or down.

Sdrucciolaménto / **Sdrucciolato** (*It.*) Sliding the fingers along the strings, or the keys, of an instrument.

Se (*It.*) If, in case, provided, as, so, &c.

Se bisógna (*It.*) If necessary, if required.

Sec (*Fr.*) / **Sécco** (*It.*) Dry, unornamented, coldly; the note, or chord, to be struck plainly, without ornament or *arpéggio*.

Seccarára (*It.*) A Neapolitan dance.

Sechs-achteltact (*Ger.*) Time or measure of $\frac{6}{8}$.

Sechs-saitig (*Ger.*) Instrument with six strings.

Sechs-theilig (*Ger.*) In six parts.

Sechzehntheil-note (*Ger.*) A semiquaver.

Secónda (*It.*) Second, a second.

SECÓNDA VÓLTA (*It.*) The second time.
SECOND-DESSUS (*Fr.*) The second treble.
SECONDE (*Fr.*) Second, a second.
SECONDE FOIS (*Fr.*) The second time.
SECÓNDO (*It.*) Second, a second.
SECÓNDO PARTÍTO (*It.*) The second part, or voice.
SECUNDE (*Ger.*) Second, a second.
SECUNDIREN (*Ger.*) To play the second part.
SEDECIMA (*Lat.*) A German organ stop; when of 2 feet scale it is identical with the English fifteenth; and when of 1 foot, it sounds the twenty-second, or an octave above the fifteenth.
SEELEN-AMT, SEELEN-MESSE (*Ger.*) Requiem, or Mass for departed souls.
SÉGNO (*It.*) A *sign*, 𝄋: *al ségno*, return to the sign: *dal ségno*, repeat from the sign.
SEGUE, SEGUÍTO (*It.*) Follows, now follows, as follows: it also means, go on, *in a similar*, or *like manner*, showing that a passage is to be played like that which precedes it.
SEGUE CÓRO, SEGUE IL CÓRO (*It.*) The chorus follows, go on to the chorus.
SEGUE IL DUÉTTO (*It.*) The duet follows.
SEGUE IL MENUÉTTO (*It.*) The minuet follows.
SEGUE LA FINÁLE (*It.*) The finale now follows.
SEGUÉNDO, SEGUÉNTE (*It.*) Following, next: *non si fa úna cadènza, ma s' attácca súbito il seguénte*, begin the next movement immediately, without a cadence.
SEGUÉNZA (*It.*) A sequence.
SEGUE SÉNZA INTERRUZIÓNE (*It.*) Go on without stopping.
SEGUE SÚBITO SENZA CAMBIÁRE IL TÉMPO (*It.*) Go on immediately without changing the time.
SEGUIDÍLLA. A favourite Spanish dance in $\frac{3}{4}$ time.
SEHNSUCHT (*Ger.*) Desire, longing: ardour, fervour.
SEHR (*Ger.*) Very, much, extremely.
SEHR LEBHAFT (*Ger.*) Very lively; extremely animated and vivacious.
SÉI (*It.*) Six.
SEITEN-BEWEGUNG (*Ger.*) Oblique motion.
SEIZIÈME DE SOUPIR (*Fr.*) Semi-demisemiquaver rest.

Sekunde (*Ger.*) Second, a second.

Semi (*Lat.*) Half: *semi-tone*, half a tone.

Semibréve (*It. & Eng.*) } *Half a breve*: the longest note now
Semibrevis (*Lat.*) } in general use, 𝅝.

Semibreve rest. A rest, ▬ equal in duration to a semibreve.

Semi-chorus. A chorus to be sung by half, or only a few of the voices.

Semi-cróma (*It.*) A semiquaver, 𝅘𝅥𝅯.

Semi-demisemiquaver. A half-demisemiquaver, 𝅘𝅥𝅰: 64 of them being equal to a semibreve.

Semi-diapente (*Lat.*) Diminished, or imperfect, fifth.

Semi-diatessaron (*Lat.*) Diminished fourth.

Semi-ditono (*Lat.*) A minor third.

Semi-fusa (*Lat.*) A semiquaver.

Semi-mínima (*It.*) A *half-minim*, a crotchet.

Semiographie } (*Gr.*) The art of notation, or writing music
Semeiographie } in notes.

Semiquaver. A note equal to half a quaver, 𝅘𝅥𝅯.

Semiquaver rest. A rest equal in duration to a semiquaver, 𝄿.

Semitone (*Eng.*) }
Semitonium (*Lat.*) } A half-tone.

Semitonium modi (*Lat.*) The leading note, or major seventh.

Semituóno (*It.*) A semitone.

Sémplice (*It.*) Simple, pure, plain.

Sempliceménte (*It.*) Simply, plainly, without ornament.

Semplicità (*It.*) Simplicity, plainness.

Sémpre (*It.*) Always, evermore, continually.

Sémpre fórte (*It.*) Always loud, loud throughout.

Sémpre legáto (*It.*) Always smooth, smooth throughout.

Sémpre piáno (*It.*) Always soft, soft throughout.

Sémpre più affrettándo il témpo (*It.*) Continually increasing the time.

Sémpre più fórte (*It.*) Continually increasing in force.

Sémpre ritardándo (*It.*) Always slower, slower and slower.

Sémpre staccáto (*It.*) Always detached, *staccáto* throughout.

Sensíbile (*It.*) Sensible, expressive, with feeling.

Sensibilità (*It.*) Sensibility, feeling, expression.

SENSIBILMÉNTE (*It.*) Sensibly, expressively, in a feeling manner.

SENSIBLE (*Fr.*) The leading note, or major seventh of the scale.

SENTIE (*Fr.*) Felt, expressed: *mélodie bien sentie*, the melody well expressed or accented.

SENTIMENTÁLE, SENTIMÉNTO (*It.*) Feeling, sentiment, judgment, delicate expression.

SÉNZA (*It.*) Without.

SÉNZA ACCOMPAGNAMÉNTO (*It.*) Without accompaniment.

SÉNZA FIÓRI, SÉNZA ORNAMÉNTI (*It.*) Without ornaments, without embellishments.

SÉNZA INTERRUZIÓNE (*It.*) Without interruption, play on without stopping.

SÉNZA OBOÈ (*It.*) Without the hautboy.

SÉNZA ÓRGANO (*It.*) Without the organ.

SÉNZA PEDÁLE (*It.*) Without the pedals.

SÉNZA REPETIZIÓNE, SÉNZA RÉPLICA (*It.*) Without repetition.

SÉNZA RIGÓRE (*It.*) Without regard to the exact time.

SÉNZA SORDÍNI (*It. pl.*) Without the dampers, in pianoforte playing, meaning that the dampers are to be raised from the strings.

SÉNZA SORDINO (*It.*) Without the mute, in violin playing, &c.

SÉNZA TÉMPO (*It.*) Without regard to the time; in no definite time.

SE PIÁCE (*It.*) At will, at pleasure.

SEPTET (*Eng.*), SEPTÉTTO (*It.*), SEPTUOR (*Fr.*) A composition for seven voices, or instruments.

SEPTIÈME (*Fr.*), SEPTIME (*Ger.*) The interval of a seventh.

SEPTIMEN-ACCORD (*Ger.*) A chord in which the seventh is an important sound: the chord of the seventh, comprising the root, the 3rd, 5th, and 7th.

SEPTIMOLE, SEPTOLE (*Lat.*) A group of seven notes, having the value, and to be played in the time of four, of the same species.

SÉQUENCE (*Fr. & Eng.*), SEQUENZ (*Ger.*), SEQUÉNZA (*It.*) A series, or progression, of similar chords, or intervals, in succession.

Seraphine. A species of harmonium.

Serbáno (*It.*) The serpent: see that word.

Sérénade (*Fr.*) / **Serenáta** (*It.*) Night-music; songs at night; an evening concert in the open air: also, a musical composition on an amorous subject; or a light, pleasing, instrumental composition, comprising several movements.

Seréno (*It.*) Serene, calm, tranquil, cheerful.

Séria / **Serióso** (*It.*) Serious, grave, tragic: in a serious style.

Sérieusement (*Fr.*) Seriously, gravely, earnestly.

Serinette (*Fr.*) A bird organ.

Serpeggiándo (*It.*) Gently winding, and creeping onwards.

Serpent (*Eng.*) / **Serpénte** / **Serpentóno** (*It.*) A wind-instrument somewhat resembling a serpent in form, and of a deep, coarse tone; chiefly used in military bands, though nearly superseded by the ophicleide: the name is sometimes given to a reed stop in an organ.

Serráta (*It.*) A concluding performance.

Service. Certain portions of the Church of England *matins*, and *evensong*, set to music.

Sesquialtera (*Lat.*) An organ stop, comprising two, or more, ranks of pipes, of acute pitch.

Sésta / **Sésto** (*It.*) The interval of a sixth: *see also* **Sexte.**

Sestet (*Eng.*) / **Sestétto** (*It.*) A composition for six voices or instruments.

Séttima / **Séttimo** (*It.*) The interval of a seventh.

Setz-art (*Ger.*) Style, or manner, of composition

Setzen (*Ger.*) To compose.

Setzer (*Ger.*) A composer.

Setz-kunst (*Ger.*) The art of musical composition.

Seventeenth. An organ stop: *see* **Tierce.**

Seventh. An interval containing seven diatonic degrees.

Severaménte (*It.*) Severely, strictly, rigorously.

Severità (*It.*) Severity, strictness, rigour.

Sexta toni (*Lat.*) The sixth interval from the tonic.

Sexte (*Ger.*) A sixth: also the name of an organ stop with two ranks of pipes, sounding the interval of a major sixth, a twelfth and tierce on one slide.

Sextetto. *See* **Sestétto.**

Sextole / **Sextuplet** (*Lat.*) A group of six notes, having the value, and to be played in the time of four.

Sextuor (*Fr.*) A sestet.

Sfórza (*It.*) Forced, with force and energy.

Sforzándo / **Sforzáto** (*It.*) *Forced*: one particular chord, or note, is to be played with force and emphasis.

Sforzatamente (*It.*) Impetuously, energetically.

Sfuggíto (*It.*) Avoided, shunned; rambling: *see* **Cadénza sfuggíta.**

Sgallinacciáre (*It.*) To crow; a bad method of singing.

Shake. An ornament produced by the rapid alternation of two consecutive notes.

Shalm. *See* **Schalmeie.**

Sharp. A character which raises a note one semitone, ♯.

Shawm. A wind-instrument of the ancient Hebrews, supposed to be of the reed, or hautboy, species.

Shift. A change of position of the left hand, in playing the violin, &c.

Shigionoth (*Heb.*) *According to variable tunes.*

Short octaves. A term applied to the lower notes in old organs, where some of the notes were omitted.

Si. Applied in *solfáing* to the note B.

Si bémol (*Fr.*) The note B-flat.

Si bémol majeur (*Fr.*) The key of B-flat major.

Si bémol mineur (*Fr.*) The key of B-flat minor.

Si dièse (*Fr.*) The note B-sharp.

Siciliána / **Siciliáno** (*It.*) A dance of the Sicilian peasants, a graceful movement of a slow, soothing, pastoral character, in $\frac{6}{8}$ or $\frac{12}{8}$ time.

Side-drum. A drum suspended at the side of the performer.

Sieben-klang (*Ger.*) Heptachord, a scale of seven notes.

Sieges-lied (*Ger.*) A triumphal song.

Siegue, correctly *Segue*, which see.

Siff-flöte (*Ger.*) An organ stop of 2 or 1 foot scale, of the *Hohl-flute* species.

Signalist (*Ger.*) A military trumpet player.

SIGNATUR (*Ger.*) } The sharps or flats marked at the be-
SIGNATURE (*Eng.*) } ginning of a piece.
SIGNE (*Fr.*) The sign, 𝄋 : *see* SÉGNO.
SIGNES ACCIDENTELS (*Fr.*) Accidental sharps, flats, or naturals.
SIGNES DES SILENCES (*Fr.*) Rests.
SIGUIDÍLLA. *See* SEGUIDÍLLA.
SILENCE (*Fr.*) } A rest.
SILÉNZIO (*It.*) }
SILÉNZIO PERFÉTTO (*It.*) Perfect silence, general rest.
SI LÉVA IL SORDÍNO (*It.*) Take off the mute.
SI MAJEUR (*Fr.*) The key of B major.
SI MINEUR (*Fr.*) The key of B minor.
SIMICUM. An ancient Greek instrument, supposed to be of the lyre or harp species, with thirty-five strings.
SIMILAR MOTION. Two, or more, parts, always moving in the same direction.
SÍMILE (*It.*) Like, alike, in like manner, similarly; meaning, the continuation of some form previously indicated.
SIMPLE INTERVALS. Those which do not exceed an octave.
SIMPLE TIMES. Those which contain but one principal accent in a bar; as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, &c.
SÍN' AL FÍNE (*It.*) To the end, as far as the end.
SÍNCOPA } (*It.*) *See* SYNCOPÁTO.
SÍNCOPE }
SINFONÍA (*It.*) } *See* SYMPHONY.
SINFONIE (*Fr.*) }
SING-AKADEMIE (*Ger.*) Vocal academy.
SING-ART (*Ger.*) Manner, or style, of singing.
SINGBAR (*Ger.*) That may be sung.
SING-CHOR (*Ger.*) Singing choir, quire.
SINGEN (*Ger.*) To sing, to chant: singing, chanting.
SINGEND (*Ger.*) *See* CANTÁBILE.
SING-GEDÍCHT (*Ger.*) Hymn, poem intended to be sung.
SINGHIOZZÁNDO (*It.*) Sobbingly.
SING-KUNST (*Ger.*) The art of singing.
SINGLE ACTION HARP. A harp with pedals, by which each string can be raised one semitone.
SINGLE CHANT. A simple harmonised melody, extending only to one verse of a psalm, as sung in cathedrals, &c.
SING-MÄHRCHEN (*Ger.*) Ballad.

Sing-meister (*Ger.*) Singing-master.
Sing-pult (*Ger.*) Singing-desk.
Sing-sang (*Ger.*) Sing-song.
Sing-schauspiel (*Ger.*) Singing-drama, a drama with songs, &c., interspersed.
Sing-schule (*Ger.*) Singing school: a school, or method, for the voice.
Sing-schüler (*Ger.*) Singing-boy.
Sing-spiel (*Ger.*) An opera, melodrama, a piece interspersed with songs.
Sing-stimme (*Ger.*) Singing voice: a vocal part.
Sing-stimmen (*Ger. pl.*) The voices: the vocal parts.
Sing-stück (*Ger.*) Air, melody.
Sing-stunde (*Ger.*) Singing-lesson.
Sing-tanz (*Ger.*) Dance, accompanied by singing.
Sing-verein (*Ger.*) A choral society.
Sing-weise (*Ger.*) Melody, tune.
Sinístra (*It.*) The left hand.
Sinistræ (*Lat.*) Left-handed flutes: *see* **Dextræ**.
Sinístra máno (*It.*) } The left hand.
Sinistra manu (*Lat.*) }
Síno } (*It.*) To, as far as, until: *con fuóco sin' al fine*, with
Sín } spirit to the end.
Síno al fíne pianíssimo (*It.*) *Pianissimo* to the end.
Si plácе (*It.*) At pleasure, as you please.
Si raddóppia il témpo (*It.*) *Redouble the time*; as fast again.
Sirenen-gesang (*Ger.*) Siren-song; a soft, luscious, seductive melody.
Si réplica (*It.*) A repeat; to be repeated.
Si scríva (*It.*) As written, without any alteration, or embellishment.
Si segue (*It.*) Go on.
Sístro (*It.*) A triangle.
Sistrum (*Lat.*) An instrument of percussion of very great antiquity, supposed to have been invented by the Egyptians, and constructed of brass, shaped like the frame and handle of a racket; the head part had three, and sometimes four, horizontal bars, placed loosely on it, which were allowed to play freely, so that when the instrument was shaken, rattling sounds must have been produced.

Some writers have confounded the *Sistrum* with the

Cymbals, though they could have had nothing in common except their harsh metallic sounds.

SI TÁCE (*It.*) Be silent.

SI VÓLGA (*It.*) Turn over.

SIXIÈME (*Fr.*) A sixth.

SIX POUR QUATRE (*Fr.*) A double triplet, or sextuplet: six notes to be played in the time of four.

SIXTE (*Fr.*) A sixth.

SIXTEENTH NOTE. A semiquaver, 𝅘𝅥𝅯.

SIXTH. An interval including six diatonic degrees.

SKALDE (*Ger.*) A scald; ancient Scandinavian bard.

SKIZZEN (*Ger. pl.*) *Sketches*; short pieces.

SLARGÁNDO, SLARGANDÓSI (*It.*) Extending, enlarging, widening; the time to become gradually slower.

SLENTÁNDO (*It.*) Relaxing the time, becoming gradually slower.

SLIDE. *See* GLISSER.

SLUR. A curved line over two or more notes, to show that they must be played smoothly.

SMALL OCTAVE. The name given in Germany to the notes between and inclusive: these notes are expressed by small letters, as, a, b, &c.

SMANICÁRE (*It.*) To shift, or change the position of the hand, in playing the violin, guitar, &c.

SMANIÁNTE, SMANIÁTO, SMANIÓSO (*It.*) Furious, vehement, frantic; with rage.

SMINUÉNDO, SMINUÍTO, SMORÉNDO (*It.*) Diminishing, decreasing, gradually softer.

SMORFIÓSO (*It.*) Affected, coquettish, full of grimaces.

SMORZÁNDO, SMORZÁTO (*It.*) Extinguished, put out, gradually dying away.

SOÁVE, SOAVEMÉNTE (*It.*) Sweetly, agreeably, lightly, gently, softly, delicately.

SOGGÉTTO (*It.*) Subject, theme, motive.

SOIRÉE MUSICÁLE (*Fr.*) A musical evening.

SOL. The note G.

SÓLA (*It.*) Alone: *see* SÓLO.

SOL BÉMOL (*Fr.*) The note G-flat.
SOL BÉMOL MAJEUR (*Fr.*) The key of G-flat major.
SOL BÉMOL MINEUR (*Fr.*) The key of G-flat minor.
SOL DIÈSE (*Fr.*) The note G-sharp.
SOL DIÈSE MINEUR (*Fr.*) The key of G-sharp minor.
SOL MAJEUR (*Fr.*) The key of G major.
SOL MINEUR (*Fr.*) The key of G minor.
SOLÉNNE (*It.*) Solemn.
SOLENNEMÉNTE (*It.*) Solemnly.
SOLENNITÀ (*It.*) Solemnity, pomp.
SÓLFA (*It.*) The musical notes and characters: *see* SOLFÁING, *and* SOLFÉGGI.
SOLFÁING. The practice of SOLFÉGGI: which see.
SOLFÈGE (*Fr.*)
SOLFÉGGI (*It. pl.*)
SOLFÉGGIO (*It.*)
} Exercises for the voice, in which the notes are called by their names, *do, re, mi, fa, sol, la, si.*
SOLFEGGIAMÉNTI (*It.*) *Solféggi.*
SOLFEGGIÁRE (*It.*) To practice *Solféggi.*
SÓLI (*It. pl.*) A particular passage played by principals only, one performer to each part.
SÓLITO (*It.*) *Accustomed*; in the usual manner.
SOLLÉCITO (*It.*) *Careful, solicitous*; meaning an attentive and careful style of execution.
SOLMISÁRE (*It.*)
SOLMIZÁRE (*It.*)
SOLMISIREN (*Ger.*)
} The practice of the scales, pronouncing the name of each note, *do, re, mi,* &c.: to this kind of vocal exercise the practice of *Solfeggi* is added.
SOLMIZATION. *See* SOLFÉGGI, *and* SOLMISÁRE.
SÓLO (*It. Fr. & Ger.*) *Alone*; music for *one* principal voice or instrument, either with, or without, accompaniment.
SOLO-SÄNGER (*Ger.*) A solo-singer, principal singer.
SOLO-SPIELER (*Ger.*) Solo player.
SÓMMA (*It.*) Extreme, exceeding great: *sómma espressióne,* very great expression.
SON (*Fr.*) Sound, tone.
SONÁBILE (*It.*) Sounding, resonant.
SONAGLIÁRE (*It.*) To jingle, to ring a little bell.
SONÁGLIO (*It.*) A small, tinkling bell.
SONAMÉNTO (*It.*) Sounding, ringing, playing.
SONÁRE (*It.*) To sound, to have a sound, to ring, to strike, to play upon.

SONÁRE ÁLLA MÉNTE (*It.*) To play extempore, to improvise.
SONÁRE IL VIOLÍNO (*It.*) To play upon the violin.

SONÁTA (*It.*)
SONATE (*Fr.*)
The sonata had its origin about the middle of the seventeenth century, and the name was applied to the *Sonáta di Chiésa*, which consisted of slow movements, intermixed with fugues; and the *Sonáta di Cámera*, consisting of a variety of airs, such as the Allemande, the Courant, the Saraband, &c. The *Sonáta* afterwards gradually assumed its present form towards the end of the eighteenth century, and now comprises several different movements, generally for one single instrument. The same form of composition, which is technically called the *Sonata form*, is also common to symphonies, trios, quartets, &c.: *see* SYMPHONY.

SONÁTA DA CHIÉSA (*It.*) A church sonata, an organ sonata.
SONATÍNA (*It.*)
SONATINE (*Fr.*)
A short, easy sonata.
SONATÓJO (*It.*) A sounding-board.
SONATÓR DI VIOLÍNO (*It.*) A fiddler, violin player.
SONATÓRE (*It.*) An instrumental performer.
SONATRÍCE (*It.*) A female performer.
SONÉTTO (*It.*) A sonnet.
SONÉVOLE (*It.*) Sonorous, ringing, sounding.
SONG. A poem modulated to the voice: verse containing an expression of feeling or sentiment, without any narrative or dramatic interest. The Greek songs, or odes, gave passionate expression to the feelings inspired by love and wine.
SONNET. A short poem of fourteen lines.
SONOMETER. An instrument for measuring intervals, or the vibrations of sounds.
SONORAMÉNTE (*It.*) Sonorously, harmoniously.
SONORE (*Fr.*)
SONÓRO (*It.*)
Sonorous, harmonious, resonant, full-toned, vibrating.
SONORITÀ (*It.*)
SONORITÉ (*Fr.*)
Harmony, sound, sonorousness.
SONS ÉTOUFFÉS (*Fr. pl.*) Stifled, or muffled, tones.
SONS HARMONIQUES (*Fr. pl.*) Harmonic sounds.

SONS PLEINS (*Fr. pl.*) In flute music, this means, that the notes must be blown with a very full, round, tone.
SONUS (*Lat.*) Sound, tone.
SÓPRA (*It.*) Above, upon, over, before.
SOPRÁNI (*It. pl.*) Treble voices.
SOPRAN (*Ger.*) } The treble, the highest kind of female voice:
SOPRÁNO (*It.*) } a treble, or *sopráno*, singer.
SOPRÁNO CONCERTÁTO (*It.*) The soprano solo part, the part for a solo treble voice, in a chorus.
SOPRÁNO CÓRDA (*It.*) The E string of the violin.
SOPRAN-STIMME (*Ger.*) A soprano voice.
SÓPRA ÚNA CÓRDA (*It.*) On one string.
SÓRDA (*It.*) Muffled, veiled tone.
SORDAMÉNTE (*It.*) Softly, gently: also, damped, muffled.
SORDELLÍNA (*It.*) A species of bagpipe.
SORDÍNI (*It. pl.*) *Mutes*, in violin playing; and the *Dampers*, in pianoforte music: *see* CON SORDÍNI, *and* SÉNZA SORDÍNI.
SORDÍNO (*It.*) A mute, a small instrument of brass, wood, or ivory, placed on the bridge of a violin, &c., to muffle, or deaden the vibrations. A mute is sometimes applied to the clarinet, and horn.
SÓRDO (*It.*) Muffled, veiled tone.
SORGFÄLTIG (*Ger.*) Carefully: *sorgfältig gebunden*, very smoothly.
SORTÍTA (*It.*) The opening air in an operatic part, the entrance *ária*.
SOSPENSIÓNE (*It.*) A suspension.
SOSPENSIVAMÉNTE (*It.*) Irresolutely, waveringly.
SOSPIRÁNDO }
SOSPIRÁNTE }
SOSPIRÉVOLE } (*It.*) Sighing, very subdued, doleful.
SOSPIRÓSO }
SOSPÍRO (*It.*) A crotchet rest.
SOSTENÉNDO } (*It.*) Sustaining the tone, keeping the notes
SOSTENÚTO } down their full duration.
SÓTTO (*It.*) Under, below.
SÓTTO BÓCE } (*It.*) Softly, in a low voice, in an under-
SÓTTO VÓCE } tone.
SOUBASSE (*Fr.*) An organ stop: *see* SUB-BASS.
SOUBRETTE (*Fr.*) A female singer for a subordinate part, in a comic opera.

SOU-CHANTRE (*Fr.*) A sub-chanter.

SOUFFLER L'ORGUE (*Fr.*) To blow the bellows of an organ.

SOUFFLERIE (*Fr.*) The machinery belonging to the bellows, in an organ.

SOUFFLEUR } (*Fr.*) Bellows-blower: also, a prompter in a
SOUFFLEUSE } theatre.

SOUFFLEUR D'ORGUES (*Fr.*) Bellows-blower of an organ.

SOUND-BOARD. The thin board over which the strings of the pianoforte, &c., are distended.

SOUPIR (*Fr.*) A crotchet rest.

SOUPIR DE CROCHE (*Fr.*) *See* DEMI-SOUPIR.

SOUPIR DE DOUBLE CROCHE (*Fr.*) *See* QUART DE SOUPIR.

SOUPIR DE TRIPLE CROCHE (*Fr.*) *See* DEMI-QUART DE SOUPIR.

SOURDELINE (*Fr.*) An Italian bagpipe, or *musette.*

SOURDEMENT (*Fr.*) In a subdued manner.

SOURDINE (*Fr.*) The name of an harmonium stop: *see also* SORDÍNO.

SOUS-DOMINANTE (*Fr.*) The sub-dominant, or fourth of the scale.

SOUS-MÉDIANTE (*Fr.*) The sub-mediant, or sixth of the scale.

SOUS-TONIQUE (*Fr.*) The sub-tonic, the seventh of the scale, or note below the tonic.

SOUTENIR (*Fr.*) To sustain a sound.

SOUVENIR (*Fr.*) Recollection, reminiscence.

SPANISCH (*Ger.*) } In the Spanish style.
SPAGNOLÉSCO (*It.*) }

SPAGNOLÉTTA (*It.*) A Spanish dance, a species of minuet.

SPASSAPENSIÉRE (*It.*) The Jew's harp.

SPASSHAFT (*Ger.*) Sportively, playfully, merrily.

SPASSHAFTIGKEIT (*Ger.*) Sportiveness, playfulness.

SPASSHAFTLICH (*Ger.*) Sportively, merrily, playfully.

SPATIUM (*Lat.*) } A space, of the stave: a distance, an in-
SPÁZIO (*It.*) } terval.

SPIANÁTO (*It.*) Smooth, even; *legáto.*

SPICCATAMÉNTE (*It.*) Brilliantly.

SPICCÁTO (*It.*) Separated, pointed, distinct, detached: in violin music it means that the notes are to be played with the point of the bow.

SPIEL-ART (*Ger.*) Manner of playing, style of performance.

SPIELEN (*Ger.*) To play on an instrument.
SPIELER (*Ger.*) Performer.
SPIEL-LEUTE (*Ger. pl.*) Musicians.
SPIEL-MANN (*Ger.*) A musician.
SPINÆ (*Lat.*) *Thorns*; a name formerly applied to the quills of the spinet.
SPINET (*Eng.*) SPINETT (*Ger.*) SPINÉTTA (*It.*) An old instrument of the harpsichord or virginal species, of a small triangular shape, with one row of keys, and one string of thin brass or steel wire to each note. It bore the same relation to the harpsichord, as the square pianoforte does to the grand one of the present day. A spinet with two rows of keys, each finger-board containing 4¾ octaves, was found amongst the lumber at Windsor Castle, with the inscription, 'Johannes Ruckers me fecit. Antverpiæ, 1612.' It is now in the state apartments.
SPINETT-DRAHT (*Ger.*) Virginal, or spinet wire.
SPÍRITO (*It.*) Spirit, life, energy.
SPIRITOSAMÉNTE SPIRITÓSO (*It.*) Lively, animated, brisk, spirited, sprightly.
SPIRITUÁLE (*It.*) SPIRITUEL (*Fr.*) Sacred, spiritual.
SPIRITUÓSO. *See* SPIRITÓSO.
SPITZ (*Ger.*) Pointed.
SPITZ-FLÖTE SPITZ-FLUTE (*Ger.*) *Pointed-flute*; an organ stop of a soft pleasing tone, the pipes of which are conical, and pointed, at the top.
SPITZ-QUINTE (*Ger.*) An organ stop, with pointed pipes, sounding a fifth above the foundation stops.
SPONDEE (*Lat.*) A musical foot consisting of two long notes or syllables, — —.
SQUILLÁNTE (*It.*) Clear, plain, sounding, ringing.
STA (*It.*) This, as it stands; to be played as written.
STABAT MATER (*Lat.*) A hymn on the Crucifixion.
STÁBILE (*It.*) Firm.
STACCATÍSSIMO (*It.*) Very much detached, as *staccáto* as possible.
STACCÁTO (*It.*) Detached, distinct, separated from each other.

STACCÁRE (*It.*) To detach, to separate each note.
STADT-MUSIKUS } (*Ger.*) Town musician.
STADT-PFEIFER }
STAGIÓNE (*It.*) The season, the musical season.
STAGIÓNE DI CARTÉLLO (*It.*) The operatic season.
STAMM-ACCORD (*Ger.*) A radical, or fundamental chord, from which others are derived.
STAMMENTIN-PIPE. An organ stop: *see* SCHWIEGEL.
STAMPÍTA (*It.*) An air, a tune, a song.
STÄNDCHEN (*Ger.*) A serenade.
STANDHAFT (*Ger.*) Steadily, firmly, resolutely.
STANDHAFTIGKEIT (*Ger.*) Firmness, steadiness, resolution.
STANGHÉTTA (*It.*) A bar line, the thin bar line drawn across the stave.
STÁNZA (*It.*) A verse of a song.
STARK (*Ger.*) Strong, loud, vigorous.
STÄRKE (*Ger.*) Vigour, force, energy, stress.
STARKE STIMMEN (*Ger.*) Loud stops: *see* MIT STARKEN STIMMEN.
STAT (*Lat.*) This, as it stands.
STAVE. The five parallel lines on which the notes are placed.
STEG (*Ger.*) The bridge, of a violin, &c.
STEM. The thin stroke which is drawn from the head of a note.
STENTÁNDO (*It.*) Delaying, retarding.
STENTÁTO (*It.*) Hard, forced, loud.
STERBE-LIED (*Ger.*) Funeral hymn.
STÉSO (*It.*) Extended, diffused, large.
STÉSO MÓTO (*It.*) A slow movement.
STÉSSO (*It.*) The same: *l' istésso témpo*, in the same time.
STHÉNOCHIRE. A machine for strengthening, and imparting flexibility to the fingers; being a compound of the *dactylion* and the *hand guide*.
STIBACCHIÁTO (*It.*) Relaxing, retarding, the time.
STICCÁDO } (*It.*) A musical instrument; the sounds are produced by striking on little bars of wood, which are tuned to the notes of the scale, and struck with a little ball at the end of a stick.
STICCÁTO }
STIFT (*Ger.*) The *jack* of a spinet, &c.
STILL (*Ger.*) Calmly, quietly.
STILL-GEDACT (*Ger.*) A stopped diapason, of a quiet tone.

Stílo (*It.*) Style, manner of composition, or performance.
Stimm-deckel (*Ger.*) Sound-board.
Stimme (*Ger.*) The voice, sound: also, the sound-post in a violin, &c.: also, a part in vocal or instrumental music: also, an organ stop or register.
Stimmen (*Ger. pl.*) Parts, or voices: also, organ stops.
Stimmer (*Ger.*) Tuner: also, a tuning hammer.
Stimm-gabel (*Ger.*) Tuning fork.
Stimm-hammer (*Ger.*) Tuning key, tuning hammer.
Stimmig (*Ger.*) Having a sound.
Stimm-pfeife (*Ger.*) Wooden fife, pitch-pipe.
Stimm-stock (*Ger.*) The sound-post, of a violin, &c.
Stimmung (*Ger.*) Tuning, tune, tone.
Stinguéndo (*It.*) Dying away, becoming extinct.
Stiracchiáto } (*It.*) Stretched, forced, retarded: *see* **Al-**
Stiráto } **largándo.**
Stonánte (*It.*) Discordant, out of tune.
Stop. A register, or row of pipes, in an organ: on the violin, &c., it means the pressure of the finger upon the string.
Stopped diapason. An organ stop, thus named because the pipes are stopped, or covered, at the top: it is one of the most important stops, and of the same pitch as the Open Diapason, but much softer in tone, and the pipes are only half as long.
Stórta (*It.*) A *serpent*: see that word.
Stortíma (*It.*) A small serpent.
Straccináto. *See* **Strascináto.**
Strain. A portion of music divided off by a double bar.
Strascicándo (*It.*) *Dragging* the time, *trailing*, playing slowly.
Strascicáto (*It.*) *Dragged*, *trailed*, played slowly.
Strascinándo (*It.*) *Dragging* the time, playing slowly.
Strascinándo l' Árco (*It.*) Keeping the bow of the violin close to the strings, as in executing the *tremolándo*, so as to slur, or bind the notes, closely.
Strascináto (*It.*) *Dragged* along, played slowly.
Strascinío (*It.*) *Dragging*, playing slowly.
Strascíno (*It.*) A grace, or embellishment, chiefly vocal, and used in slow passages; it is a kind of drag, and consists of about 8 or 10 notes given in an unequal, and descending motion.

Strathspey. A lively Scotch dance, in common time.
Stravagánte (*It.*) Fantastical, odd, capricious, extravagant.
Stravagánza (*It.*) Extravagance, eccentricity, quaintness.
Streich-instrument (*Ger.*) *Stroke-instrument*, a stringed instrument played with a bow, as the violin, viola, &c.
Streich-quartett (*Ger.*) *See* String quartet.
Streng (*Ger.*) Strict, severe, rigid.
Strenge gebunden (*Ger.*) Strictly *legáto*, exceedingly smooth.
Streng im tempo (*Ger.*) Strictly in time.
Strépito (*It.*) Noise.
Strepitosaménte (*It.*) With a great noise.
Strepitóso (*It.*) Noisy, boisterous.
Strétta (*It.*) A concluding passage, coda, or finale, in an opera, taken in quicker time to enhance the effect.
Strétto (*It.*) *Pressed, close, contracted*; that part of a fugue where the subject and answer succeed one another at a very short interval, both of them being united in one and the same harmony.
Stricciándo. *See* Strascicándo.
Strich (*Ger.*) *Stroke*, the manner of bowing.
Strich-arten (*Ger.*) Different ways of bowing.
Striking reed. That kind of reed pipe in an organ, in which the tongue strikes against the tube, in producing the tone: *see* Reed.
Stringéndo (*It.*) Pressing, accelerating the time.
String quartet. A composition for four instruments of the violin species, as, two violins, a viola, and violoncello.
Strisciándo (*It.*) Gliding, slurring, sliding smoothly from one note to another.
Strófa / **Strófe** (*It.*) A strophe, stanza.
Strombettáre (*It.*) To sound, or play on, the trumpet.
Stromentáto (*It.*) Instrumented, scored for an orchestra.
Stroménti (*It. pl.*) Musical instruments.
Stroménti da fiáto / **Stromenti di vénto** (*It. pl.*) Wind-instruments.
Stroménto (*It.*) An instrument.
Strumentále (*It.*) Instrumental.
Stuben-orgel (*Ger.*) Small portable organ.
Stück (*Ger.*) Piece, air, tune: musical entertainment.

STÜCKEN (*Ger.*) Little air, or tune.
STUDIEN (*Ger. pl.*) Studies.
STÚDIO (*It.*) } A study, an exercise intended for the
STUDIUM (*Ger.*) } practice of some particular difficulty.
STUFE (*Ger.*) Step, degree.
STUFE DER TONLEITER (*Ger.*) A degree of the scale.
STÜRMISCH (*Ger.*) Impetuously, boisterously, furiously.
STYLE DÉCOUSU (*Fr.*) Loose, unconnected style.
SUABE-FLUTE. An organ stop of clear, liquid tone, not so loud as the *wald-flute*: it was invented by William Hill, of London.
SUÁVE (*It.*) Sweet, mild, agreeable, pleasant.
SUAVEMÉNTE } (*It.*) Sweetness, delicacy, suavity.
SUAVITÀ }
SUB (*Lat.*) Under, below, beneath.
SUB-BASS (*Ger.*) *Under-bass*; an organ register in the pedals, usually a double-stopped bass of 32 or 16 feet tone, though sometimes open wood pipes of 16 feet, as at Haarlem.
SUB-BOURDON. An organ stop of 32 feet tone, with stopped pipes.
SUB-CHANTER. The precentor's deputy, in a cathedral choir.
SUB-DIAPENTE (*Lat.*) } The fourth note of any scale, or key.
SUB-DOMINANT (*Eng.*) }
SUB-OCTAVE. An organ coupler, producing the octave below.
SUBITAMÉNTE } (*It.*) Suddenly, immediately, at once.
SÚBITO }
SUBJECT. A melody, or theme; a leading *motivo*.
SUB-MEDIANT. The sixth of the scale.
SUB-PRINCIPAL. *Under principal*; that is, below the pedal diapason pitch: in German organs this is a double open bass stop, of 32 feet scale.
SUB-SEMIFUSA (*Lat.*) A demisemiquaver.
SUB-SEMITONE. The semitone below the key-note.
SUB-SEMITONIUM MODI (*Lat.*) The leading note.
SUB-TONIC. The note a semitone below the key-note.
SUDDEN MODULATION. Modulation to a distant key, without any intermediate chord to prepare the ear.
SUITE (*Fr.*) A *series*, a succession: *une suite de pièces*, a series of lessons, or pieces.
SUIVEZ (*Fr.*) Follow, attend, pursue; the accompaniment must be accommodated to the singer, or solo player.

SUJET (*Fr.*) A subject, melody, or theme.

SÚL, SÚLL', SÚLLA (*It.*) On, upon the: *súl G*, on the G string: *súl ponticéllo*, on, or close to, the bridge.

SÚLLA TASTIÉRA (*It.*) Upon the keys, upon the finger-board.

SÚO LÓCO (*It.*) In its own, or usual, place.

SUONÁR SORDAMÉNTE (*It.*) To play softly.

SUONÁRE LE CAMPÁNE (*It.*) To ring the bells.

SUONÁTA (*It.*) A sonata.

SUONÁTE DI CHIÉSA (*It. pl.*) *See* SONÁTA DA CHIÉSA.

SUÓNI ARMÓNICHI (*It. pl.*) Harmonic sounds.

SUÓNI MUSICÁLI (*It. pl.*) Musical sounds.

SUÓNO (*It.*) Sound, tone, music; a song.

SUÓNO ARMONIÓSO (*It.*) Harmonious sound.

SUÓNO DÉLLE CAMPÁNE (*It.*) The sound of bells.

SUPER (*Lat.*) Above, over.

SUPER-DOMINANT (*Lat.*) That note in the scale, next above the dominant.

SUPERFLUOUS INTERVALS. Those which are one semitone more than the *perfect*, or *major*, intervals: *see* AUGMENTED INTERVALS.

SUPER-OCTAVE. An organ stop tuned two octaves, or a fifteenth, above the diapasons: also, a coupler producing the octave above.

SUPER-TONIC (*Eng.*), SUPERTONIQUE (*Fr.*) The note next above the tonic, or key-note; the second note of the scale.

SUPPLICHÉVOLE, SUPPLICHEVOLMÉNTE (*It.*) In a supplicatory manner.

SÚR (*Fr. & It.*) On, upon, over.

SURDELINE. The old Italian bagpipe, a large, and rather complicated instrument, consisting of many pipes and conduits for the conveyance of the wind, with keys for the opening of the holes by the pressure of the fingers, and inflated by means of bellows, which the performer blows with his arm, at the same time that he fingers the pipe.

SUR LA QUATRIÈME CORDE (*Fr.*) On the fourth string.

SUR LA SECONDE CORDE (*Fr.*) Upon the second string.

SUR ÚNA CÓRDA (*It.*), SUR UNE CORDE (*Fr.*) Upon one string.

SUSPENDED CADENCE. *See* INTERRUPTED CADENCE.

SUSPENSION. The retention of some note, or notes, of a *chord, into the* succeeding one.

Süss (*Ger.*) Sweetly.

Sussurándo, **Sussurántb** (*It.*) Whispering, murmuring.

Svegliáto (*It.*) Brisk, lively, sprightly.

Svélto (*It.*) Free, light, easy.

Swell. That part of an organ which contains a number of pipes enclosed in a box, the front of which may be gradually opened or closed, by means of a pedal, and thus the tone made louder, or softer, by degrees.

Swiss flute. An organ stop, of agreeable tone, something like that of the *gámba*.

Syllabic song. A melody in which every syllable has its distinct note: of this species is recitative.

Symphonie (*Fr. & Ger.*), **Symphony** (*Eng.*) A grand composition, of several movements, for a full orchestra. The symphony, in its present form, was introduced by Haydn, and generally consists of an *adágio*, *allègro*, *andánte*, *minuétto* (or *schèrzo*), *trio*, and *finále*. The term is also applied to the introductory, and concluding, instrumental parts of a song, or other vocal composition.

Symphonion. An instrument invented by Fr. Kaufmann, resembling the orchestrion; and combining the tone of a pianoforte with that of the flute, clarinet, &c.

Symphonious. Harmonious, agreeing in sound.

Syncopáta, **Syncopáte**, **Syncopáto** (*It.*) Syncopated, bound together: contraction of a note by cutting off part of its value and giving it to the following note.

Syncopation (*Eng.*), **Syncopatio** (*Lat.*), **Syncope** (*Fr.*) An unequal division of the time or notes: irregular accent: binding the last note of one bar to the first note of the next: accented notes occurring in the unaccented part of a bar: *see also* **Syncopáta**.

Syncopiren (*Ger.*) To syncopate: *see* **Syncopation**.

Syringa (*Lat.*) Pandean pipes.

T

TABÁLLO (*It.*) A kettle-drum.

TABLATÚRA (*It.*)
TABLATURE (*Fr. & Eng.*)
TABULATUR (*Ger.*)
The method of notation used for the lute, and other instruments of the like kind; the strings being represented by a number of lines, on which were marked the letters *a*, *b*, *c*, &c., which letters referred to the frets on the neck of the instrument. Marks of a hooked form, thus, were placed over the letters to signify the time, or value of the notes. The Italians used figures, instead of letters.

TABLE D'HARMONIE (*Fr.*) A table, or diagram, of chords, intervals, &c.

TABLE D'INSTRUMENT (*Fr.*) The belly of an instrument.

TABOR
TABORET
A little drum used to accompany the pipes, in rustic dances.

TABOURIN (*Fr.*) *See* TABOR.

TABRET. An ancient Hebrew instrument, mentioned in Scripture.

TACET (*Lat.*)
TÁCE (*It.*)
TÁCI (*It.*)
TACIÁSI (*It.*)
Be silent: meaning that certain instruments are not to play: *óboe tacet*, let the oboe be silent.

TACT (*Ger.*) Time, measure.

TACT-ART (*Ger.*) Species of time; common, or triple.

TACTFEST (*Ger.*) Steadiness in keeping time.

TACT-LINIE
TACT-STRICH
(*Ger.*) A bar-line, the lines which mark the bars.

TACTMÄSSIG (*Ger.*) Conformable to the time.

TACT-NOTE (*Ger.*) A semibreve.

TACT-SCHLÄGER (*Ger.*) Time-beater.

TACT-STOCK (*Ger.*) A *bâton*, for beating time.

TACT-ZEICHEN (*Ger.*) The figures, or signs, at the beginning of a piece, to show the time.

TAFEL-MUSIK (*Ger.*) Table music, music sung at table; as, part-songs, glees, &c.

TAILLE (*Fr.*) The tenor part: the viola.

TAILLE DE VIOLON (*Fr.*) The viola, or tenor violin.

TAIL-PIECE. That piece of ebony to which the strings of the violin, viola, &c., are fastened.

TAKT (*Ger.*) *See* TACT.

TALABALÁCCO (*It.*) A species of Moorish drum.

TALON (*Fr.*) The *heel* of the bow; that part nearest the nut.

TAMBOUR (*Fr.*) Drum: the great drum: also, a drummer.

TAMBOUR DE BASQUE (*Fr.*) A tabour or tabor: a tambourine.

TAMBOURET (*Fr.*)
TAMBOURINE (*Eng.*) } A timbrel, a small instrument of percussion, like the head of a drum, with jingles placed round its rim to increase the noise.

TAMBOURIN (*Fr.*) A species of dance, accompanied by the tambourine: *see also* TAMBOURET.

TAMBOURINEUR (*Fr.*) Drummer, tambourine player.

TAMBOUR MAJOR. *See* DRUM-MAJOR.

TAMBURÁCCIO (*It.*) A large old drum: a tabor.

TAMBURÉLLO
TAMBURÉTTO } (*It.*) A tambourine: a little drum.

TAMBURÍNO (*It.*) A little drum: also, a drummer.

TAMBÚRO (*It.*) A drum.

TAMBURÓNE (*It.*) The great drum.

TAM-TAM. An Indian instrument of percussion, a species of drum, or tambourine.

TÄNDELND (*Ger.*) In a playful manner.

TANGENT (*Ger.*) The *jack* of a harpsichord.

TÁNTO (*It.*) So much, as much: *allégro non tánto*, not so quick, not too quick.

TANTUM ERGO (*Lat.*) A hymn sung at the benediction in the Roman Catholic service.

TANZ (*Ger.*) A dance: *Tänze* (pl.), dances.

TÄNZER (*Ger.*) A dancer.

TÄNZERINN (*Ger.*) A female dancer.

TANZ-KUNST (*Ger.*) The art of dancing.

TARANTÉLLA (*It.*) A Neapolitan dance, in quick $\frac{6}{8}$ time,

played to those who have been bitten by the tarantula, to make them dance violently, and produce perspiration, which is said to effect a cure.

TARDAMÉNTE (*It.*) Slowly.

TARDÁNDO (*It.*) Lingering, retarding the time.

TÁRDO (*It.*) Tardy, lingering, slow, dragging.

TASTÁME (*It.*)
TASTATUR (*Ger.*)
TASTATÚRA (*It.*)
TASTIÉRA (*It.*)
} The keys, or key-board, of a pianoforte, organ, &c.

TASTE (*Ger.*)
TÁSTO (*It.*)
} A key of a pianoforte, &c.: also, the touch.

TASTEN-BRETT (*Ger.*) Key-board of a pianoforte, &c.

TÁSTO SÓLO (*It.*) *One key alone*: in organ or pianoforte music, this means, a note without harmony, the note being sustained: it generally occurs at an 'organ-point.'

TÁTTO (*It.*) The touch.

TEÁTRO DI GRAN CARTÉLLO (*It.*) Lyric theatre of the first rank.

TEÁTRO DIÚRNO (*It.*) A theatre in which performances take place by day.

TECHNIK (*Ger.*) Technical terms.

TECHNISCH (*Ger.*) Technical: this word is also applied to indicate mechanical proficiency, as regards execution.

TEDDÉO (*It.*) Te Deum.

TEDÉSCA
TEDÉSCO
} (*It.*) German: *álla Tedésca*, in the German style.

TE DEUM (*It.*) *We praise Thee*: a canticle, or hymn of praise.

TÉMA (*It.*) A theme, or subject; a melody.

TEMPERAMENT (*Eng.*)
TEMPERATUR (*Ger.*)
} A term used in the mathematical division of sounds: that equalisation of the intervals, in tuning, which brings their whole system more or less near to that of the diatonic and chromatic scales: *see* EQUAL, *and* UNEQUAL TEMPERAMENT.

TEMPESTOSAMÉNTE (*It.*) Furiously, impetuously.

TEMPESTÓSO (*It.*) Tempestuous, stormy, boisterous.

TEMPÊTE (*Fr.*) A boisterous dance in $\frac{2}{4}$ time.

TÉMPO (*It.*) Time, measure or duration: *à témpo*, in time.
TÉMPO CÓMODO (*It.*) Convenient time; an easy, moderate degree of movement.
TÉMPO DI BÁLLO (*It.*) In dance time; rather quick.
TÉMPO DI CAPPÉLLA (*It.*) In the *Church-time*; in the time of church music.
TÉMPO DI GAVÓTTA (*It.*) In the time of a gavot.
TÉMPO DI MÁRCIA (*It.*) In the time of a march.
TÉMPO DI MENUÉTTO (*It.*) In the time of a minuet.
TÉMPO DI POLÁCCA (*It.*) In the time of a polacca.
TÉMPO DI PRÍMA PÁRTE (*It.*) In the same time as the first part.
TÉMPO DI VALSE (*It.*) In waltz time.
TÉMPO FRETTÉVOLE / TÉMPO FRETTOLÓSO (*It.*) In quicker time, hurrying, hastily.
TÉMPO GIÚSTO (*It.*) In exact, just, reasonable, time.
TÉMPO ORDINÁRIO (*It.*) Ordinary, or moderate time.
TÉMPO PERDÚTO (*It.*) Lost, interrupted, irregular time.
TÉMPO PRÍMO (*It.*) First, or original time; the same time as at the first.
TEMPOREGGIÁTO (*It.*) The time is to be accommodated to the solo singer, or player.
TÉMPO RUBÁTO (*It.*) *Robbed*, or *stolen*, time; irregular time; meaning a slight deviation to give more expression, by retarding one note, and quickening another, but so that the time of each bar is not altered in the whole.
TEMPO WIE VORHER (*Ger.*) The time as before.
TEMPS / TEMS (*Fr.*) Time: also, the various parts or divisions of a bar.
TEMPS FOIBLE (*Fr.*) The weak, or unaccented parts of a bar.
TEMPS FORT (*Fr.*) The strong, accented parts of a bar.
TEMPS FRAPPÉ (*Fr.*) The down-beats, or accented parts.
TEMPS LEVÉ (*Fr.*) The up-beats, or unaccented parts.
TEMPUS IMPERFECTUM (*Lat.*) *Imperfect time*; a term used by old writers, meaning common time of *two* in a bar.
TEMPUS PERFECTUM (*Lat.*) *Perfect time*; a term used by old writers, meaning time of *three* in a bar.
TENDREMENT (*Fr.*) Tenderly, delicately.
TENEBRÆ (*Lat.*) *Darkness*: a name given to the Roman Catholic evening service, during Holy Week.

TENÉNDO IL CÁNTO (*It.*) Sustain the melody.

TENERAMÉNTE (*It.*) Tenderly, delicately.

TENERÉZZA (*It.*) Tenderness, softness, delicacy.

TÉNERO (*It.*) Tenderly, softly, delicately.

TENÉTE SÍNO ÁLLA FÍNE DEL SUÓNO (*It.*) Keep down the keys as long as the sound continues.

TENIR (*Fr.*) To hold, a violin bow, &c.

TENOR. That species of male voice next above the barytone, and extending from the C upon the second space in the bass, to G on the second line in the treble.

TENOR C. The lowest C in the tenor voice: the lowest string of the viola, or tenor violin.

TENOR CLEF. The C clef, when placed upon the fourth line.

TENÓRE (*It.*) Tenor voice: a tenor singer: male voice: *see also* VIÓLA.

TENÓRE BÚFFO (*It.*) The second tenor singer of an opera company, for comic parts.

TENÓRE LEGGIÉRO (*It.*) A tenor voice of a light quality of tone.

TENÓRE ROBÚSTO (*It.*) A tenor singer with a full-toned voice.

TENORIST (*Ger.*) A tenor singer.

TENOROON. The old tenor hautboy, the compass of which extended downwards to tenor C. The name is sometimes applied to an organ stop, which does not, however, resemble the *Tenoroon* either in regard to pitch, or quality, but only as to compass, the pipes being of the double open diapason species, on the manuals, and terminating at tenor C; the octave of pipes below this being omitted.

TENOR POSAUNE (*Ger.*) The tenor trombone.

TENOR-SCHLÜSSEL (*Ger.*) The tenor clef.

TENOR-VIOLE (*Ger.*) } The viola.
TENOR-VIOLIN (*Eng.*) }

TENOR-ZEICHEN (*Ger.*) The tenor clef.

TENSILE. A term applied to all stringed instruments, on account of the tension of their strings.

TENTH. An interval comprising an octave and a third: also, an organ stop tuned a tenth above the diapasons, called also *decima*, and *double tierce*.

TENUE (*Fr.*) *See* TENÚTO.

TENÚTE } (*It.*) Held on, sustained, or kept down, the full
TENÚTO } time.

Teodía (*It.*) A song in praise of the Deity.
Téorbe (*Fr.*) A *Theorbo*, which see.
Teorético (*It.*) Theoretical.
Teoría (*It.*) Theory.
Teoría del cánto (*It.*) The theory, or art, of singing.
Tepidamánte (*It.*) Coldly, with indifference.
Tepidità (*It.*) Coldness, indifference.
Ter (*Lat.*) Thrice, three times.
Tercet (*Fr.*) A triplet.
Termini technici (*Lat.*) Technical terms.
Ternary measure. Triple time.
Terpodion. An instrument invented by Buschmann, of Hamburg, resembling the harmonium in appearance, the tone being produced from sticks of wood: the name is also given to an organ stop of 8 feet tone.
Tertia (*Lat.*) / **Tertie** (*Ger.*) Third, tierce: also an organ stop, sounding a third, or tenth, above the foundation stops.
Tertian (*Lat.*) An organ stop composed of two pipes, tierce and larigot, on one slide, sounding the interval of a minor third.
Ter unca (*Lat.*) *Three-hooked*: the old name of the demi-semiquaver.
Terz (*Ger.*) / **Térza** (*It.*) / **Terze** (*Ger.*) / **Terzie** (*Ger.*) / **Térzo** (*It.*) A third, the interval of a third: also, an organ stop sounding a third above the fifteenth: *see* Tierce.
Terz decimole (*Ger.*) A group of thirteen notes, having the value of eight similar ones.
Terzétto (*It.*) A short piece or trio for three voices.
Terz-flöte (*Ger.*) A flute sounding a minor third above: also, an organ stop.
Terzína (*It.*) A triplet.
Tetrachord (*Gr.*) / **Tetracórdo** (*It.*) / **Tetracorde** (*Fr.*) A fourth: also, a series, or scale, of four diatonic sounds.
Théâtre de la Nation (*Fr.*) The Grand Opera House.
Théâtre de la République (*Fr.*) Théâtre Français.
Théâtre de la Montansier (*Fr.*) Formerly the Palais Royal.
Theile (*Ger. pl.*) *Parts*, divisions of the bar: also, strains, or component parts of a movement or piece.

THEMA (*Ger.*) } A theme, or subject.
THÈME (*Fr.*) }

THEORBE (*Ger.*) } An ancient instrument of the lute species: *see* ARCH-LUTE.
THEORBO (*Eng.*) }

THEORETIKER (*Ger.*) } A theoretical musician, a theorist.
THÉORICIEN (*Fr.*) }

THÉORIE (*Fr.*) } The science of music: the principles of sound, as regards concords and discords: the system of harmonical and melodial arrangement.
THEORY (*Eng.*) }

THESIS (*Gr.*) Down-beat, the accented part of the bar.

THIRD. An interval comprising three diatonic degrees.

THIRD FLUTE. A flute sounding a minor third higher than the concert flute.

THIRTEENTH. An interval comprising an octave and a sixth, or thirteen diatonic degrees.

THIRTY-SECOND NOTE. A demisemiquaver, .

THOROUGH BASS. Figured bass: also, accompanying from a figured bass.

THRENODIE (*Gr.*) An elegy, funereal song.

THRICE MARKED OCTAVE. The name given in Germany to the notes between and inclusive; these notes are expressed by small letters, with three short strokes, thus, $\overset{\equiv}{c}$ or c^3.

THÜRNER (*Ger.*) Town musician.

TIBIA (*Lat.*) The ancient name of all wind-instruments with holes, such as the flute, pipe, fife: originally the term was applied to the human leg-bone, made into a flute.

TIBIA MAJOR (*Lat.*) An organ stop of 16 feet tone, the pipes of which are stopped or covered.

TIBIÆ PARES (*Lat. pl.*) Two flutes, one for the right hand, and the other for the left, which were played on by the same performer.

TIBICEN (*Lat.*) The ancient flute player, or piper.

TIBICINA (*Lat.*) A female flute player, or piper.

TIEF (*Ger.*) Deep, low, profound.

TIEFER (*Ger.*) Deeper, lower: 8va *tiefer*, octave below.

TIEFTÖNEND (*Ger.*) Deep toned.

TIERCE (*Fr.*) A third: also, the name of an organ stop tuned a major third higher than the fifteenth.

TIERCE DE PICARDIE (*Fr.*) *Tierce of Picardy*: a term applied to a *major third*, when introduced in the last chord of a composition in a minor mode: the custom was supposed to have originated in Picardy.

TIERCE MAXIME (*Lat.*) *Augmented third*, containing five semitones; as, from F to A♯.

TIMBALE (*Fr.*) } A kettle-drum.
TIMBÁLLO (*It.*) }

TIMBALIER (*Fr.*) A kettle-drummer.

TIMBALLES (*Fr. pl.*) The kettle-drums.

TIMBRE (*Fr.*) *Quality* of tone, or sound.

TIMBREL. An ancient Hebrew instrument, supposed to have been like a tambourine.

TIMOROSAMÉNTE (*It.*) Timidly, with fear.

TIMORÓSO (*It.*) Timorous, with hesitation.

TIMPANÉTTO (*It.*) A small drum, or timbrel.

TÍMPANI (*It. pl.*) The kettle-drums.

TIMPANÍSTA (*It.*) A performer on the kettle-drums.

TÍMPANO (*It.*) Drum, timbrel, tabor.

TINTEMENT (*Fr.*) } Tingling of a bell: vibration, or ringing
TINTÍNNO (*It.*) } sound.

TINTINNABULUM (*Lat.*) }
TINTINNÁBOLO (*It.*) } A little bell.
TINTINNÁBULO (*It.*) }

TIÓRBA (*It.*) *See* THEORBO.

TIPPING. *See* DOUBLE-TONGUEING.

TIRÁNNA. A Spanish national air or song, accompanied by the guitar.

TIRASSE (*Fr.*) The pedals of an organ which act on the manual keys, by pulling, or drawing them down.

TIRÁTO (*It.*) Drawn, pulled, stretched out: a down-bow: *see also* TIRASSE.

TÍRA TÚTTO (*It.*) A pedal, or mechanism in an organ, which, acting upon all the stops, enables the performer to obtain at once the full power of the instrument.

TIRÉ (*Fr.*) *Drawn, pulled*: a down-bow.

TOCCÁTA (*It.*) Prelude, species of capriccio or fantasia: a piece requiring brilliant execution.

TOCCATÍNA (*It.*) A short *toccáta.*

TODTEN-MARSCH (*Ger.*) Funeral march.

TODTEN-MUSIK (*Ger.*) Funeral music.

TON (*Fr. & Ger.*)
TÖNE (*Ger. pl.*)
TÓNO (*Sp.*)
TONS (*Fr. pl.*)
— Tone, tune, sound, voice, melody: also, accent, stress: also, the pitch of any note as to its acuteness or gravity: also, the key, or mode: *le ton d'ut*, the key of C: *see also* TONE.

TON-ABSTAND (*Ger.*) An interval.

TONADÍCA
TONADÍLLA
— (*Sp.*) A song of a lively and cheerful character, generally with guitar accompaniment.

TONART (*Ger.*) Mode, scale, key.

TONATÉLLA
TONATÍLLAS
— Spanish national airs, or dances: *see* TONADÍLLA.

TON-AUSWEICHUNG (*Ger.*) Modulation.

TON BAS (*Fr.*) A low, deep tone.

TON-DICHTER (*Ger.*) *Poet of sound*, a composer of music.

TON-DICHTUNG (*Ger.*) Musical composition, of a high character.

TONE. An interval containing two semitones.

TON-FALL (*Ger.*) A cadence.

TON-FOLGE (*Ger.*) Tune, melody.

TON-FÜHRUNG (*Ger.*) Modulation: also, succession of melody or harmony.

TON-FUSS (*Ger.*) Metre.

TON-GANG (*Ger.*) Tune, melody.

TON-GATTUNG
TON-GESCHLECHT
— (*Ger.*) The individuality of the two modes, the major and the minor: *Tongeschlecht* is the more correct term.

TON GÉNÉRATEUR (*Fr.*) The ruling, or principal key, in which a piece is written.

TON HAUT (*Fr.*) A high, acute tone.

TONIC (*Eng.*)
TÓNICA (*It.*)
TONIQUE (*Fr.*)
— The key-note of any scale: the chief, fundamental ground-tone, or first note, of the scale.

TONIC SOL-FA. A system of writing and teaching music, in which the letters of the alphabet, and other signs, are used, instead of the usual notation on the stave. In this system *do* is always applied to the tonic.

TON-KUNST (*Ger.*) Music: the art and science of music.

TON-KÜNSTLER (*Ger.*) Musician.

TON-LEITER (*Ger.*) Scale, gamut.
TON MAJEUR (*Fr.*) Major key.
TON MINEUR (*Fr.*) Minor key.
TONOTECHNIE (*Fr.*) The art of marking the notes on the cylinder of a barrel organ.
TON-SATZ (*Ger.*) A musical composition.
TON-SCHLUSS (*Ger.*) A cadence.
TON-SCHLÜSSEL (*Ger.*) The key; key-note.
TON-SCHRIFT (*Ger.*) Musical notes.
TONS DE LA TROMPETTE / TONS DU COR (*Fr.*) The additional crooks of the trumpet and horn, for raising or lowering the pitch.
TONS DE L'ÉGLISE (*Fr.*) The church modes, or tones.
TON-SETZER (*Ger.*) Composer: a less flattering term than *Ton-dichter*.
TON-SETZER-KUNST (*Ger.*) The art of musical composition.
TON-SETZUNG / TON-STÜCK (*Ger.*) A musical piece, or composition.
TON-SPIEL (*Ger.*) Music, a concert.
TON-SPIELER (*Ger.*) Musical performer.
TON-STUFE (*Ger.*) A degree, or step, of the stave.
TON-SYLBE (*Ger.*) Accented syllable.
TON-SYSTEM (*Ger.*) System of tones or sounds: the science of harmony: the systematic arrangement of musical tones or sounds in their regular order.
TON-VERHALT (*Ger.*) Rhythm.
TON-WISSENSCHAFT (*Ger.*) The science of music.
TON-ZEICHEN (*Ger.*) Accent: note, or musical character.
TÖNEN (*Ger.*) To tune, to sound: sounding, tuning.
TOSTAMÉNTE (*It.*) Quickly, rapidly.
TOSTÍSSIMAMÉNTE / TOSTÍSSIMO (*It.*) Extremely quick, very promptly; with great rapidity.
TÓSTO (*It.*) Quick, swift, rapid: *see also* PIÙ TÓSTO.
TOUCHE (*Fr.*) The *touch*: also, a *key* of the pianoforte, &c.
TOUCHES (*Fr. pl.*) The keys of a pianoforte, &c.
TOURS DE FORCE (*Fr.*) *Bravúra* passages, roulades, divisions, &c.
TRACHEA (*Lat.*) The wind-pipe.
TRADÓTTO (*It.*) Translated, arranged, adapted, fitted to.
TRAÎNÉ (*Fr.*) Slurred, bound: lingering, drawn along.
TRAIT (*Fr.*) Passage, run; a phrase.

TRAIT DE CHANT (*Fr.*) A melodic passage, or phrase.
TRAIT D'HARMONIE (*Fr.*) Succession of chords, a sequence.
TRAIT D'OCTAVE (*Fr.*) *See* RULE OF THE OCTAVE.
TRAITÉ (*Fr.*) / TRATTÁTO (*It.*) } A treatise on the practice, or the theory, of music.
TRÄLLERN (*Ger.*) To trill, to hum a tune.
TRANQUILLAMÉNTE (*It.*) Quietly, calmly, tranquilly.
TRANQUILLÉZZA / TRANQUILLITÀ / TRANQUÍLLO } (*It.*) Tranquillity, calmness, quietness.
TRANSCRIT (*Fr.*) Copied, transcribed.
TRANSIENT MODULATION. That modulation which is of very short duration; quitting the new key almost as soon as it is entered upon.
TRANSITIO (*Lat.*) / TRANSITION (*Eng.*) } Passing suddenly out of one key into another, without preparation for, or hinting at, the new key; or without making use of chords common to both keys.
TRANSITUS (*Lat.*) A passing note.
TRANSITUS IRREGULARIS (*Lat.*) Irregular passing notes: *see* CHANGING NOTES.
TRANSITUS REGULARIS (*Lat.*) Passing notes placed on the *unaccented* parts of the bar.
TRANSPOSED. Removed, or changed, into another key.
TRANSPOSER (*Fr.*) / TRANSPONIREN (*Ger.*) } To transpose a piece into another key.
TRANSPOSITION. Change of key; removing a piece into another key.
TRAQUENARD (*Fr.*) A brisk sort of dance.
TRASCINÁNDO (*It.*) Dragging the time.
TRASCRÍTTO (*It.*) Copied, transcribed.
TRATTÁTO (*It.*) *See* TRAITÉ.
TRAUER-GESANG (*Ger.*) Mourning song, dirge.
TRAUER-MARSCH (*Ger.*) Funeral march.
TRAUER-MUSIK (*Ger.*) Funeral music.
TRAURIG (*Ger.*) Heavily, sadly, mournfully, pensively.
TRAVERSIÈRE (*Fr.*) / TRAVÉRSO (*It.*) } Cross, across: applied to the *transverse*, or German flute, to distinguish it from the *flûte à bec*.
TRE (*It.*) Three: *à tre*, for three voices or instruments.

TREBLE. The upper part, the highest voice, the soprano, that which generally contains the melody.

TRE CÓRDE (*It.*) *Three strings*: in pianoforte music this means that the pedal which moves the keys or the action, must no longer be pressed down.

TREMÁNDO (*It.*) *See* TREMOLÁNDO.

TREMBLANT (*Fr.*) *Shaking*: *see* TREMULANT.

TREMÉNDO (*It.*) Terrible, dreadful.

TREMOLÁNDO, TREMOLÁTE, TRÉMOLO, TRÉMULO (*It.*) *Trembling, quivering*; a note, or chord, reiterated with great rapidity, producing a tremulous kind of effect.

TREMOLANT, TREMULANT An organ stop which gives to the tone a sorrowful, waving, trembling, or undulating effect, resembling the *vibráto* in singing, and the *tremolándo* in violin playing: also, an harmonium stop of the same kind.

TREMÓRE, TREMORÓSO (*It.*) Tremor, trembling: *see also* TREMOLÁNDO.

TRENCHMORE. An old dance, supposed to have been of a lively species.

TRENISE (*Fr.*) One of the movements in a quadrille.

TRÈS (*Fr.*) Very, most.

TRÈS-ANIMÉ (*Fr.*) Very animated, very lively.

TRÉSCA (*It.*) A country dance.

TRESCHERÉLLA (*It.*) A little dance.

TRESCÓNE (*It.*) A species of dance.

TRÈS-VIF (*Fr.*) Very lively, very brisk.

TRETER (*Ger.*) *Treader*, of the bellows, in German organs.

TRIAD. A chord of three consonant notes, a common chord.

TRIANGLE. A small three-sided steel frame, which is struck during a dance, or march, in imitation of the tone of a little bell.

TRIAS DEFICIENS (*Lat.*) The imperfect chord, or triad.

TRIAS HARMONICA (*Lat.*) *See* TRIAD.

TRIBRACH (*Lat.*) A trisyllabic musical foot, comprising three short notes, or syllables, ◡ ◡ ◡.

TRICHORDON (*Lat.*) A *colachon* with three strings.

TRICÓRDE (*It.*) With three strings.

TRICINIUM (*Lat.*) A composition in three parts.

TRILLÁNDO (*It.*) A succession or chain of shakes, on different notes.

Trillare (*It.*) To shake, to trill.

Trille (*Fr.*)
Triller (*Ger.*) } A shake, a trill.
Trillo (*It.*)

Triller-kette (*Ger.*) A chain, or succession, of shakes.

Trillern (*Ger.*) To trill, to shake.

Trillette (*Fr.*)
Trilletto (*It.*) } A short trill, or shake.

Trillettino (*It.*) A soft shake, a soft trilling.

Trillo caprino (*It.*) A false shake.

Trink-lied (*Ger.*) A Bacchanalian, or drinking song.

Trinona. An organ stop, of open 8 feet small scale, and pleasant gamba-like tone.

Trio (*It.*) A piece for three instruments: in England the word is also applied to a piece for three voices, but incorrectly, *terzetto* being the proper appellation. A *trio* is also the second movement to a *menuetto*, march, waltz, &c., and is said to have been formerly played by three instruments only, two hautboys and a bassoon: the *trio* first appeared in the very early overtures, and afterwards in the symphony, and joined with the minuet: after the *trio* the first, or principal movement, must always be played again.

Triole (*Ger.*)
Triolet (*Fr.*) } A triplet, a group of three notes, to be played in the time of two.

Triomphale (*Fr.*) Triumphal.

Triomphant (*Fr.*) Triumphant.

Trionfale (*It.*) Triumphal.

Trionfante (*It.*) Triumphant.

Tripel-takt (*Ger.*) Triple time.

Triphony. Three sounds heard together.

Triple counterpoint. Counterpoint in three parts, invertible; that is, so contrived that each part will serve indifferently for either bass, middle, or upper part.

Triple croche (*Fr.*) A triple, or three-hooked note; a demisemiquaver.

Triplet. A group of three notes, played in the usual time of two similar ones.

Triple times. Such as have an *odd*, or *uneven* number of parts in a bar, as *three*, *nine*.

Trisagion (*Gr.*) A hymn in which the word *Holy* is repeated three times in succession.

TRISEMITONIUM (*Lat.*) The lesser, or minor, third.
TRISTÉZZA (*It.*) Sadness, heaviness, pensiveness.
TRITON (*Fr.*) / TRITONE (*Eng.*) / TRITÓNO (*It.*) / TRITONUS (*Lat.*) A superfluous, or augmented, fourth, containing three whole tones.
TRITT (*Ger.*) Step, tread, treadle.
TRITT-BRETT / TRITT-HOLZ (*Ger.*) The board upon which the bellows-treader steps, in blowing an organ.
TRIUMPH-LIED (*Ger.*) Triumphal song.
TROCHEE (*Lat.*) A dissyllabic musical foot, containing one long and one short syllable, — ⏑.
TRÓMBA (*It.*) A trumpet: also, an 8 feet reed stop in an organ.
TRÓMBA CROMÁTICA (*It.*) The modern valve trumpet, upon which semitones can be produced.
TRÓMBA DI BÁSSO (*It.*) The bass trumpet.
TROMBADÓRE (*It.*) A trumpeter.
TRÓMBA MARÍNA (*It.*) *See* TRUMPET MARINE.
TRÓMBA SPEZZÁTA (*It.*) An obsolete name for the bass trombone.
TROMBATÓRE (*It.*) A trumpeter.
TRÓMBA VENTILE (*It.*) *See* TRÓMBA CROMÁTICA.
TROMBÉTTA (*It.*) A small trumpet.
TROMBÓNE (*It. & Fr.*) A very powerful, rough-toned instrument, of the trumpet species, but much larger, and with a sliding tube: also, a very powerful, and full-toned reed stop in an organ, of 8 feet scale on the manual, and 16, or 32 feet on the pedal.
TROMMEL (*Ger.*) The military drum.
TROMMEL-KASTEN (*Ger.*) The body of a drum.
TROMMEL-KLÖPFEL / TROMMEL-SCHLÄGEL (*Ger.*) Drumstick.
TROMMEL-SCHLÄGER (*Ger.*) Drummer.
TROMMELN (*Ger.*) To drum; drumming, beating the drum.
TROMPA / TROMPE (*Fr.*) A trumpet: also, a hunting horn.
TROMPE DE BÉARN (*Fr.*) The Jew's harp.
TROMPETE (*Ger.*) A trumpet: also, a reed stop in an organ.
TROMPETEN-REGISTER / TROMPETEN-ZUG (*Ger.*) Trumpet stop or register, in an organ.

TROMPETEN-SCHALL (*Ger.*) Sound of the trumpet.

TROMPETER (*Ger.*) A trumpeter.

TROMPETER-STÜCKCHEN (*Ger.*) Flourish of a trumpet, short piece of music played on the trumpet.

TROMPETTE (*Fr.*) A trumpet: also, a reed stop in an organ: also, a trumpeter.

TROMPETTE À CLEFS (*Fr.*) The keyed trumpet.

TROMPETTE À PISTONS (*Fr.*) The valve trumpet.

TROMPETTE HARMONIQUE (*Fr.*) *Harmonic trumpet*, a reed stop in an organ, of 8 or 16 feet: *see* HARMONIC FLUTE.

TROMPETTE MARINE (*Fr.*) *See* TRUMPET MARINE.

TROOP. A quick march, a march in quick time.

TRÓPPO (*It.*) Too much: *non tróppo allègro*, not too quick.

TRÓPPO CARICÁTA (*It.*) *Too much loaded*, or *overburdened*: as, a melody with too much, or too heavy, an accompaniment, &c.

TROUBADOURS, TROUVÈRES, TROUVEURS (*Fr. pl.*) The bards, and poet-musicians, of Provence, about the tenth century.

TRUG-SCHLUSS (*Ger.*) Interrupted, or deceptive, cadence: an unexpected, or interrupted resolution of a discord.

TRUMMEL (*Ger.*) *See* TROMMEL.

TRUMM-SCHEIT (*Ger.*) A rude musical instrument, with one or more strings, played with a bow, and imitating the sound of a trumpet.

TRUMPET. A well-known brass wind-instrument: also, an 8 feet reed stop in an organ, both on the manuals and pedals; the tone is clear and penetrating, somewhat resembling that of a trumpet.

TRUMPET MARINE. An ancient species of monochord, played with a bow, and producing a sound resembling that of a trumpet.

TUBA (*Lat.*) A trumpet: also, the name of a powerful reed stop in an organ: *see* OPHICLEIDE.

TUBA CLARION (*Lat.*) A 4 feet reed stop of the *tuba* species: *see* TUBA.

TUBA MAJOR, TUBA MIRABILIS (*Lat.*) An 8 feet reed stop, on a high pressure of wind, first introduced into the Birmingham Town Hall organ, and invented by William Hill: *see* OPHICLEIDE.

TUIAU D'ORGUE (*Fr.*) *See* TUYAU D'ORGUE.

TUMULTUÓSO (*It.*) Tumultuous, agitated.

TUÓNI ECCLESIÁSTICI (*It. pl.*) *See* CHURCH MODES.

TUÓNO (*It.*) A tone, a sound: a tune.

TUORBE (*Fr.*) *See* THEORBO.

TÚRCA, TURCHÉSCO, TÚRCO (*It.*) Turkish: *álla Túrca*, in the style of Turkish music: which see.

TÜRKISCH (*Ger.*) *See* TÚRCA.

TURKISH MUSIC. *See* JANITSCHAREN-MUSIK.

TURLURETTE (*Fr.*) A species of guitar.

TURN. A group of notes consisting of the *principal* note, the note *above*, and the note *below* it.

TÚTTA, TÚTTO (*It.*) All, the whole: entirely, quite: *túttо árco*, with the whole length of the bow.

TÚTTA FÓRZA, TÚTTA LA FÓRZA (*It.*) The whole power, as loud as possible, with the utmost force and vehemence.

TÚTTE, TÚTTI (*It. pl.*) All, the entire band or chorus: in a solo or concerto it means, that the full orchestra is to come in.

TÚTTE CÓRDE (*It. pl.*) *All the strings*: in pianoforte music this means that the pedal which shifts the action or movement, must no longer be pressed down.

TÚTTI UNÍSONI (*It. pl.*) All in unison.

TUYAU D'ORGUE (*Fr.*) An organ pipe.

TWELFTH. An interval of twelve diatonic degrees: also, an organ stop tuned twelve notes above the diapasons.

TWENTY-SECOND. *See* OCTAVE-FIFTEENTH.

TWICE MARKED OCTAVE. The name given, in Germany, to the notes between and inclusive; these are expressed by small letters with two short strokes, thus, $\bar{\bar{c}}$ or c^2.

TYMBALE. *See* TIMBALE.

TYMBRES. Little bells used to hang upon royal ermine robes: *see* SCILLA.

TÝMPANI. *See* TÍMPANI.

TYMPANÍSTA. *See* TIMPANÍSTA.

TÝMPANO. *See* TÍMPANO.

TYMPANUM (*Lat.*) Timbrel, tabor: old name for the drum.

TYROLIENNE (*Fr.*) Songs, or dances, peculiar to the Tyrolese.

U

Übel-klang / Übel-laut (*Ger.*) Cacophony, dissonance: a discord.
Übereinstimmung (*Ger.*) Consonance, harmony, accordance.
Übergang (*Ger.*) Transition, change of key; passing from one key to another.
Übermässig (*Ger.*) Augmented, superfluous.
Übung (*Ger.*) An exercise; a study for the practice of some peculiar difficulty.
Übungen (*Gr. pl.*) Exercises: *see* Übung.
Udíta / Udíto (*It.*) Heard: the sense of hearing.
Uditóre (*It.*) An auditor, listener, hearer.
Uguále (*It.*) Equal, like, similar.
Ugualménte (*It.*) Equally, alike.
Umána / Umáno (*It.*) Human: *vóce umána*, the human voice.
Umfang (*Ger.*) Compass, extent.
Umfang der Stimme (*Ger.*) Compass of the voice.
Umkehrung (*Ger.*) Inversion.
Un / Una / Uno (*It.*) A, an, one: *úna córda*, one string, on one string only: in pianoforte music it means that the soft pedal is to be used.
Una vólta (*It.*) Once.
Unbezogen (*Ger.*) Unstrung, not furnished with strings.
Unca (*Lat.*) The old name for a quaver.
Und (*Ger.*) And: *Arie und Chor*, air and chorus.
Unda maris (*Lat.*) *Wave of the sea*: an organ stop tuned rather sharper than the others, and producing an undulating or waving effect, when drawn in conjunction with another stop: this oscillating effect is sometimes produced by means of a pipe with two mouths, the one a little higher than the other.
Undecima (*Lat.*) The eleventh.
Under song. In very old English music this was a kind of ground, or drone accompaniment to a song, and which was sustained by another singer: called also *burden* and *foot*.
Undulazióne (*It.*) Undulation, the expressive, tremulous

tone produced by a peculiar pressure of the finger upon the strings of the violin.

UNEQUAL TEMPERAMENT. That method of tuning the twelve sounds included in an octave, which renders some of the scales more in tune than the others: *see* EQUAL TEMPERAMENT.

UNEQUAL VOICES. Male and female voices both employed in the same piece: *see* EQUAL VOICES.

UNESSENTIAL NOTES. Those which do not form an essential part of the harmony: passing, auxiliary, or ornamental notes.

UNGAR, UNGARISCH (*Ger.*) Hungarian; in the Hungarian style.

UNGERADE TAKT-ART (*Ger.*) Triple time, uneven time.

UNHARMONISCHER QUERSTAND, UNHARMONISCHER UMSTAND (*Ger.*) A false relation.

UNISON. One sound, a single unvaried sound, a string that has the same sound with another.

UNISONANT. In unison, of the same pitch.

UNÍSONI (*It. pl.*) *Unisons*: two, three, or more parts are to play, or sing, in unison with each other; or, if this be not possible, they must play in octaves.

UNÍSONO (*It.*), UNISONOUS (*Eng.*), UNISONUS (*Lat.*) A unison, in unison, two or more sounds having the same pitch.

UNITAMÉNTE (*It.*) Together, jointly, unitedly.

UNÍVOCO (*It.*) Consisting of *one* voice or sound.

ÚNO À ÚNO (*It.*) One by one, one after another

UN PEU PLUS LENT (*Fr.*) A little more slowly.

UN POCHETTÍNO, UN POCHÍNA (*It.*) A little, a very little.

UN POCHÍNO PIÙ MÓSSO (*It.*) A very little more lively.

UN PÓCO (*It.*) A little.

UN PÓCO ALLÉGRO (*It.*) A little quick, rather quick.

UN PÓCO PIÙ (*It.*) A little more.

UN PÓCO RITENÚTO (*It.*) A little slower: *see* RITENÚTO.

UN STYLE AISÉ (*Fr.*) A free, easy style.

UNTER-BASS (*Ger.*) The double bass.

UNTERHALTUNGS-STÜCK (*Ger.*) Entertainment, short play, short piece of music.

UNTERRICHT (*Ger.*) Instruction, information.

UNTERSATZ (*Ger.*) *Supporter, stay*: a pedal register, double

stopped bass of 32 feet tone, in German organs: *see* SUB BOURDON.

UT. The note C: the syllable originally applied by Guido to the note C, or *do*.

UT BÉMOL (*Fr.*) The note C-flat.

UT DIÈSE (*Fr.*) The note C-sharp.

UT DIÈSE MINEUR (*Fr.*) The key of C-sharp minor.

UT QUEANT LAXIS (*Lat.*) The commencing words of the hymn to St. John the Baptist, from which Guido is said to have taken the syllables, *ut, re, mi, fa, sol, la*, for his system of solmisation.

UT SUPRA (*Lat.*) As above, as before: *see* CÓME SÓPRA.

V

VÀ (*It.*) Go on: *và crescéndo*, go on increasing the tone.

VACETO. Quick: (seldom used).

VACCILÁNDO (*It.*) Wavering, uncertain, irregular in the time.

VÁGO (*It.*) Vague, rambling, uncertain, as to the time, or expression.

VÁLCE (*It.*) / VALSE (*Fr.*) A waltz, a dance, in $\frac{3}{4}$ time.

VALEUR (*Fr.*) / VALÓRE (*It.*) The value, length, or duration, of a note.

VALSE À DEUX TEMPS (*Fr.*) A modern quick waltz, in which the dancers make two steps in each measure.

VALSE DE L'OISEAU (*Fr.*) A waltz in imitation of the warbling of a bird.

VÀ RALLENTÁNDO (*It.*) Go on dragging the time, continue to drag the time.

VARIAMÉNTE / VARIAMÉNTO (*It.*) In a varied, free style of performance, or execution.

VARIATIONEN (*Ger. pl.*) / VARIATIONS (*Eng.*) / VARIAZIÓNI (*It. pl.*) A piece presented, as it were, in a new and varied aspect, and not as a different piece; the form, or outline, of the composition being preserved, but the parts, or sentences, more or less altered.

VARIÁTO (*It.*) / VARIÉ (*Fr.*) Varied, diversified, with variations.

VAUDEVILLE (*Fr.*) A country ballad or song, a roundelay: also a simple form of *operétta*: a comedy, or short drama, interspersed with songs.

VEEMÉNTE (*It.*) Vehement, forcible.

VEEMÉNZA (*It.*) Vehemence, force.

VELÁTA / VELÁTO (*It.*) *Veiled*: a voice sounding as if it were covered with a veil.

VELLUTÁTA / VELLUTÁTO (*It.*) In a velvety manner; in a soft, smooth, and velvety style.

VELÓCE / VELOCEMÉNTE (*It.*) Swiftly, quickly, in a rapid time.

VELOCISSIMAMÉNTE / VELOCÍSSIMO (*It.*) Very swiftly, with extreme rapidity.

VELOCITÀ (*It.*) Swiftness, rapidity.

VELLUTÁTO (*It.*) Smooth, velvety style.

VENEZIÁNA (*It.*) Venetian, the Venetian style.

VENTIL (*Ger.*) / VENTÍLE (*It.*) Valve, in modern wind-instruments, for producing the semitones: also, a valve for shutting off the wind, in an organ.

VENÚSTO (*It.*) Beautiful: sweetly, gracefully.

VÊPRES (*Fr.*) Vespers; evening prayers.

VERÄNDERUNGEN (*Ger. pl.*) Variations.

VERBINDUNG (*Ger.*) Combination, union, conjunction, connexion.

VERHALLEND (*Ger.*) Dying away, sounding away.

VERILAY. Rustic ballad, a roundelay: *see* VAUDEVILLE, *and also* FREEMEN'S SONGS.

VERMINDERT (*Ger.*) Diminished; diminished interval.

VERS (*Ger.*) Verse, strophe, stanza.

VERSCHIEBUNG (*Ger.*) Delay: *mit Verschiebung*, with delay, lingering, retardation.

VERSE. That portion of an anthem, or service, intended to be sung by one singer to each part, and not by the full choir in chorus.

VERSE ANTHEM. An anthem which contains a solo, duet, &c., or one or more *verses*: *see* VERSE, *and* FULL ANTHEM.

VERSE SERVICE. A service in which *verses* are introduced: *see* FULL SERVICE.

VERSETTE (*Ger.*) Short pieces for the organ, intended as preludes, interludes, or postludes.

VERSÉTTO (*It.*) A short, or little verse: a strophe.
VERSETZEN (*Ger.*) To transpose.
VERSETZUNG (*Ger.*) Transposition.
VERSETZUNGS-ZEICHEN (*Ger.*) The marks of transposition, the *sharp*, the *flat*, and the *natural*.
VERSIKEL (*Ger.*) A versicle.
VÉRSO ERÓICO (*It.*) Heroic verse.
VÉRSO SCIÓLTO (*It.*) Blank verse.
VERSPÄTUNG (*Ger.*) Retardation, delay.
VERSTIMMT (*Ger.*) Out of tune.
VERTATUR, VERTE (*Lat.*) Turn over.
VERWANDT (*Ger.*) Related, relative keys, &c.
VERWECHSELUNG (*Ger.*) Changing, mutation, as to key, tone, &c.
VERWEILEND (*Ger.*) Delaying, retarding the time.
VERWERFUNG (*Ger.*) Transposing.
VERZIERT (*Ger.*) Embellished, decorated.
VERZIERUNG (*Ger.*) Embellishment, ornament.
VERZÖGERUNG (*Ger.*) Retardation.
VESPER (*Ger.*), VESPERÆ (*Lat.*), VÉSPERO (*It.*), VESPERS (*Eng.*), VÉSPRO (*It.*) The evening service in the Roman Catholic Church.
VEZZOSAMÉNTE (*It.*) Tenderly, softly, gracefully.
VEZZÓSO (*It.*) Graceful, sweet, tender.
VIBRÁNTE (*It.*) Vibrating; a tremulous, quivering touch: full resonance of tone.
VIBRÁTE, VIBRÁTO (*It.*) A strong, vibrating, full quality of tone: resonant.
VIBRATÍSSIMO (*It.*) Extremely vibrating and tremulous.
VIBRAZIÓNE (*It.*) Vibration, tremulousness.
VICÉNDA (*It.*) Alternation, change.
VICENDÉVOLE, VICENDEVOLEMÉNTE (*It.*) Alternately, by turns.
VIDE (*Fr.*), VÍDO (*It.*) *See* VUIDE.
VIEL. An old name for instruments of the violin species.
VIEL (*Ger.*) Much, a great deal: *mit vielem Tone*, with much tone.

VIÓLA POMPÓSA (*It.*) Said to have been invented by J. S. Bach. An enlarged viol or *viòla*, of the same compass as the *violoncèllo*, but with the addition of a fifth string, sounding E, which facilitated the execution of passages of an unusually extended compass. It is now obsolete.

VIOLARS. Players on the viol, about the tenth and following centuries.

VIOL DA BRÁCCIO (*It.*) *See* VIÓLA DA BRÁCCIO.

VIOL DA GÁMBA
VIOL DI GÁMBA } (*It.*) *Leg-viol*: an obsolete instrument, a little smaller than the violoncello, and furnished with frets, and five or six strings: it was held between the legs in playing, hence its name, and the tone was rather nasal. Also the name of an organ stop: *see* GÁMBA.

VIOLE (*Ger. & Fr.*) The *viòla*.

VIOLENTEMÉNTE (*It.*) Violently, with force.

VIOLÉNTO (*It.*) Violent, vehement, boisterous.

VIOLÉNZA (*It.*) Violence, force, vehemence.

VIOLET. A species of *viole d'amour*, with only six strings; the name is also applied to a gamba stop of 4 feet.

VIOLIN. *See* VIOLÍNO.

VIOLINE (*Ger.*) The violin: also, an organ stop of 8, 4, or 2 feet.

VIOLÍNO (*It.*) The violin: it attained its present shape, with four strings, in the sixteenth century.

VIOLÍNO PÍCCIOLO
VIOLÍNO PÍCCOLO
VIOLÍNO POCHÉTTO } (*It.*) A small violin.

VIOLÍNO PRINCIPÁLE (*It.*) The first, or principal violin part. the leading violin, or *chef d'attaque*.

VIOLIN-PRINCIPAL. An 8 or 4 feet organ stop, with an agreeable, and violin-like tone.

VIOLIN-SAITE (*Ger.*) Violin string.

VIOLIN-SCHLÜSSEL
VIOLIN-ZEICHEN } (*Ger.*) The treble clef, used for the violin, &c.

VIOLIN-STEG (*Ger.*) Violin-bridge.

VIOLON (*Fr.*) The French name for the violin.

VIOLON (*Ger.*) The double bass: *see also* VIOLÓNE.

VIOLONCELL (*Ger.*)
VIOLONCELLE (*Fr.*)
VIOLONCÈLLO (*It.*) } The large, or bass violin: the name is also applied to an organ stop of small scale, and crisp tone.

VIELLE (*Fr.*) The hurdy-gurdy.
VIELLEUR (*Fr.*) Hurdy-gurdy player.
VIEL-STIMMIG (*Ger.*) For many voices.
VIER-FACH (*Ger.*) Four-fold, of four ranks of pipes, &c.
VIER-GESANG (*Ger.*) Song for four voices.
VIER-SPIEL (*Ger.*) Quartet; for four performers.
VIER-STIMMIG (*Ger.*) Four-voiced, in four parts, for four voices or instruments.
VIER-STÜCK (*Ger.*) Quartet; for four performers.
VIERTEL-NOTE (*Ger.*) *Quarter-note*; a crotchet, the fourth part of a semibreve.
VIERTEL-TON (*Ger.*) A quarter-tone.
VIER-VIERTEL-TACT (*Ger.*) Common time of four crotchets.
VIER-ZWEITEL-TACT (*Ger.*) Time of four minims.
VIETÁTO (*It.*) Forbidden, prohibited.
VIF (*Fr.*) Lively, brisk, quick, sprightly.
VIGOROSAMÉNTE (*It.*) Vigorously, with energy.
VIGORÓSO (*It.*) Vigorous, bold, energetic.
VIGÜÉLA (*Sp.*) A species of lute or guitar.
VILLAGEOIS (*Fr.*) Rustic: *à la villageoise*, in a rustic style.
VILLÁNCICO, VILLÁNCIO (*Sp.*) A species of pastoral poem or song.
VILLANÉLLA (*It.*), VILLANELLE (*Fr.*) An old rustic Italian dance, accompanied with singing.
VILLÁNICOS. *See* VILLÁNCICO.
VILLÓTTE (*It.*) An old name for secular music in parts.
VINÁTE (*It.*) Drinking songs.
VINETTES. *See* VINÁTE.
VIOL. An old instrument somewhat resembling the violin: it had six strings, with frets, and was played with a bow.
VIÓLA (*It.*) The tenor violin.
VIÓLA DA BRÁCCIO (*It.*) The *viòla*; thus named because it rested on the arm.
VIÓLA D' AMÓRE (*It.*), VIOLE D'AMOUR (*Fr.*) A little larger than the *viòla*, and furnished with frets, and a greater number of strings, some above the finger-board, and some below: the tone was very pleasing. The name is also given to an organ stop of similar quality to the *gamba*, or *salcional*.

VIOLÓNE
VIOLÓNO } (*It.*) The double-bass: the name is also applied to an open wood stop, of much smaller scale than the diapason, on the pedals of an organ, the pipes of which are a little wider at the top than at the bottom, and furnished with ears and beard at the mouth: the tone is crisp, and resonant, like that of the double-bass, but the speech is a little slow.

VIRELAY. A rustic song or ballad, in the fourteenth century: nearly the same as the roundel, but with this difference, the roundel begins and ends with the same sentence, or strain, but the virelay is under no such restriction.

VIRGINAL. A small keyed instrument, much used about the time of Queen Elizabeth, and placed upon a table, when played upon. It is supposed to have been the origin of the spinet, as the latter was of the harpsichord.

VIRTUOSE (*Ger.*)
VIRTUÓSO (*It.*) } A skilful performer upon some particular instrument.

VIRTUOSITÄT (*Ger.*) Remarkable proficiency, fine execution: applied both to singers and players.

VÍSTA (*It.*) Sight: *à prima vista*, at first sight.

VISTAMÉNTE
VITAMÉNTE } (*It.*) Quickly, swiftly, briskly, immediately.

VITE
VITEMENT } (*Fr.*) Quickly, swiftly: *un peu plus vite*, a little more quickly.

VITESSE (*Fr.*) Swiftness, quickness.

VIVÁCE
VIVACEMÉNTE } (*It.*) Lively, briskly, sprightly, quickly.

VIVACÉTTO (*It.*) Rather lively.

VIVACÉZZA
VIVACITÀ } (*It.*) Vivacity, liveliness.

VIVACÍSSIMO (*It.*) Very lively, extreme vivacity.

VIVAMÉNTE (*It.*) Briskly, lively, quickly.

VIVE (*Fr.*) Lively, brisk, quick, sprightly.

VIVÉNTE (*It.*) Animated, lively.

VIVÉZZA (*It.*) Vivacity, liveliness.

VÍVIDO (*It.*) Lively, brisk.

VÍVO (*It.*) Life, lively, alive, brisk.

VIVÓLA (*It.*) A viol: common in the fourteenth century.

VOCÁLE (*It.*) Vocal, belonging to the voice.

VOCALÉZZO (*It.*) A vocal exercise.

Vocalisation. Command of the voice, vocal execution: also, vocal writing or composition.

Vocalise (*Eng.*) / **Vocalizzare** (*It.*) { To practice vocal exercises, using the vowels; chiefly with the letter A sounded in the Italian manner.

Vocalízzi (*It. pl.*) Vocal exercises, to be sung on the vowels.

Vocal score. *See* **Pianoforte score.**

Vóce (*It.*) The voice.

Vóce di cámera (*It.*) Voice for the chamber: one suited for private, rather than for public, singing.

Vóce di góla (*It.*) The throat voice: also, a guttural voice.

Vóce di pétto (*It.*) The natural, or chest voice, the lower register of the voice.

Vóce di tésta (*It.*) The head voice, the *falsétto*, or feigned voice: the upper register of the voice.

Vóce flébile (*It.*) A doleful voice.

Vóce graníta (*It.*) A firm, massive voice, round and full.

Vóce intonáta (*It.*) A pure-toned voice.

Vóce pastósa (*It.*) A soft, plump, flexible voice.

Vóce ráuca (*It.*) A hoarse, rough voice.

Vocerellína (*It.*) A pretty little voice.

Vóce sóla (*It.*) The voice alone.

Vóce spianáta (*It.*) *Drawn out*: an even, smooth, sustained voice.

Vóce spiccáta (*It.*) A clear, distinct voice, well articulated.

Vóce umána (*It.*) The human voice.

Vociáccia (*It.*) A bad, disagreeable voice.

Vocína (*It.*) A little, thin voice.

Vocíno (*It.*) A pleasing little voice.

Vociolína (*It.*) A small, thin voice.

Vocióne (*It.*) A strong, loud voice.

Vogel-flöte (*Ger.*) Bird-flute.

Vogel-pfeife (*Ger.*) Bird-call, flageolet.

Vogel-gesang (*Ger.*) *Singing of birds*: an accessory stop in some very old German organs, producing a chirping effect, by some little pipes standing in a vessel with water, through which the wind passes to them.

Vóglia (*It.*) Desire, longing: ardour, fervour.

Voice. Sound emitted by the mouth: applied also to the tuning, and quality of tone, of organ pipes, the voicing being a most important part of the organ-builder's work,

and a test of his skill, and correctness of ear. To voice, also means, writing the voice parts, regard being had to the nature and capabilities of each kind of voice.

VOICE PARTS. The vocal parts, chorus parts.

VOIX (*Fr.*) The voice.

VOIX ARGENTINE (*Fr.*) A clear-toned voice.

VOIX CÉLESTES (*Fr.*) *Celestial voices*; an organ stop, of French invention, formed of two dulcianas, one of which has the pitch slightly raised, which gives to the stop a waving, undulating character: also, a soft stop on the harmonium.

VOIX DE POITRINE (*Fr.*) Chest voice, natural voice.

VOIX ÉCLATANTE (*Fr.*) Loud, piercing, voice.

VOIX HUMAINE (*Fr.*) *See* VOX HUMANA.

VOIX PERLÉE (*Fr.*) A pearly voice.

VOLÁNTE (*It.*) *Flying*: a light and rapid series of notes.

VOLÁTA (*It.*) A flight, run, rapid series of notes, a *roulade*, or *division*.

VOLÁTE (*It. pl.*) *See* VOLÁTA.

VOLATÍNA (*It.*) A little flight, &c.: *see* VOLÁTA.

VOLATÍNE (*It. pl.*) Short runs, &c.: *see* VOLÁTA.

VOLKS-LIED, VOLKS-STÜCKCHEN (*Ger.*) National song, popular air.

VOLL (*Ger.*) Full: *mit vollem Werke*, with the full organ.

VOLLE ORGEL (*Ger.*) Full organ.

VOLLE WERK (*Ger.*) *See* VOLLES WERK.

VÖLLER (*Ger.*) Fuller, louder.

VOLLES WERK (*Ger.*) The full organ.

VOLL-GESANG (*Ger.*) Chorus.

VOLLKOMMEN (*Ger.*) Perfect, complete.

VOLL-STIMMIG (*Ger.*) Full-toned, full-voiced.

VOLL-STIMMIGKEIT (*Ger.*) Fullness of tone.

VOLL-TÖNEND (*Ger.*) Full sounding, sonorous.

VOLONTÉ (*Fr.*) Will, pleasure: *à volonté*, at will.

VÓLTA (*It.*), VÓLTE (*It. pl.*) Time: as *úna vólta*, once; *dúe vólte*, twice.

VÓLTA PRÍMA (*It.*) First time.

VOLTÁRE (*It.*) To turn, to turn over.

VÓLTA SECÓNDA (*It.*) The second time.

VÓLTE (*It. & Fr.*) An obsolete dance in $\frac{3}{4}$ time, resembling the *galliard*, and with a rising and leaping kind of motion.

VOLTEGGIÁNDO (*It.*) Crossing the hands, on the pianoforte.
VOLTEGGIÁRE (*It.*) To cross the hands, in playing.
VÓLTI (*It.*) Turn, turn over.
VÓLTI SÚBITO (*It.*) Turn over quickly.
VOLUBILITÀ } (*It.*) Volubility, freedom of performance,
VOLUBILMÉNTE } fluency in delivery.
VOLUME. Applied to a voice with a full, round tone.
VOLUNTARY. An organ piece, either extemporaneous, or otherwise, played after the Psalms, &c., in the Church of England service: also, a species of *toccáta*, generally in two or three movements, calculated to display the capabilities of the instrument, and the skill of the performer: the name is supposed to be derived from the extemporaneous, prompt, and ready development of a theme or subject, in a quicker succession of notes than is required in the accompaniment of choral harmony.
VON (*Ger.*) By, of, from, on.
VORAUSNAHME (*Ger.*) Anticipation.
VORBEREITUNG (*Ger.*) Preparation, of discords, &c.
VORGREIFUNG } (*Ger.*) Anticipation.
VORGRIFF }
VORHALT (*Ger.*) A suspension, or syncopation.
VORHER (*Ger.*) Before: *tempo wie vorher*, the time as before.
VORSCHLAG (*Ger.*) *Appoggiatúra*, beat.
VORSPIEL (*Ger.*) Prelude, introductory movement.
VORSPIELER (*Ger.*) Leader of the band: the principal, or *primo* performer upon any orchestral instrument.
VORSTELLER (*Ger.*) Performer, player.
VORTRAG (*Ger.*) Execution, mode of executing a piece: delivery, elocution, diction: the act of uttering or pronouncing.
VORZEICHNUNG (*Ger.*) The signature: also, a sketch, or outline, of a composition.
VOX (*Lat.*) The voice, sound, tone: accent.
VOX ACUTA (*Lat.*) A shrill, or acute, voice.
VOX ANGELICA (*Lat.*) *Angelic voice*: *see* VOIX CÉLESTES.
VOX HUMANA (*Lat.*) *Human voice*: an organ reed stop of 8 feet tone, intended to imitate the human voice, which it sometimes does, though very imperfectly.
VOX NASALIS (*Lat.*) A nasal voice.

VOX RETUSA (*Lat.*) An 8 feet organ stop.

VUIDE (*Fr.*) *Open*: the note is to be played on the open string.

W

WAITS { An old word meaning, hautboys: also, players on the hautboys: *see also* WAYGHTES.

WALD-FLÖTE (*Ger.*) *Forest-flute*, shepherd's flute: an organ stop with a full and powerful tone.

WALD-HORN (*Ger.*) *Forest-horn*: also, winding-horn, French horn, bugle horn.

WALZER (*Ger.*) Waltz, national German dance.

WAYGHTES { Persons who play hymn tunes, &c., in the streets, during the night, about Christmas: *see also* WAITS.

WECHSEL-GESANG (*Ger.*) Alternative, or antiphonal, song.

WECHSEL-NOTEN (*Ger. pl.*) *Changing notes*: passing notes, notes of irregular transition, appoggiaturas.

WEICH (*Ger.*) Minor.

WEIHNACHTS-LIED (*Ger.*) Christmas carol, or song.

WEISSE-NOTE (*Ger.*) *White note*, minim.

WEITE HARMONIE (*Ger.*) Dispersed, or open, harmony.

WELSH HARP. *See* HARP.

WELSH SINGING. A mode of singing in which the harper plays the melody, and the singer chants an accompanying part, chiefly on the dominant; both contriving to finish together.

WENIG (*Ger.*) Little: *ein wenig stark*, a little strong, rather loud.

WERK (*Ger.*) *Work*, movement, action: *see* HAUPTWERK, *and* OBERWERK.

WESENTLICH (*Ger.*) Essential.

WESENTLICHE SEPTIME (*Ger.*) Dominant seventh.

WHOLE NOTE. A semibreve.

WIEDER-ANFANGEN (*Ger.*) To begin again, to recommence.

WIEDER-HOLUNG (*Ger.*) Repeating, repetition.

WIEDER-KLANG, WIEDER-SCHALL } (*Ger.*) Echo, resounding.

WIND COUPLER. A valve in the wind trunk of an organ, to shut off, or on, the wind.

WIND-HARFE (*Ger.*) Æolian harp.
WIND-LADE (*Ger.*) Wind-chest, in an organ.
WIND-MESSER (*Ger.*) Anemometer, wind-gauge.
WIRBEL (*Ger.*) Peg of a violin, viola, &c.: the stopper in an organ pipe.
WIRBEL-KASTEN (*Ger.*) That part of the neck of a violin, &c., which contains the pegs.
WOLF. An old name applied to an impure fifth, which occurs in pianofortes, or organs, tuned in unequal temperament.
WRIST-GUIDE. A part of the chiroplast, invented by Logier, to assist young pianoforte players in keeping the wrist in a proper position.

X

XYLHARMONICON (*Gr.*) The wooden harmonica, invented in 1810 by Uthe, an organ-builder at Sangerhausen.
XYLORGAND (*Fr.*) Some species of musical instrument.

Y

YO. The Indian flute.

Z

ZA. Formerly applied in some countries to the note B-flat.
ZAMPÓGNA / ZAMPÚGNA (*It.*) An ancient pipe, or bagpipe, now nearly extinct; with a reedy tone resembling, but much inferior to the clarinet: *see* CORNAMUSA, *and* CHALUMEAU.
ZAMPOGNÉTTA / ZAMPOGNÍNO (*It.*) A small bagpipe.
ZAPATEÁDO (*Sp.*) A Spanish national dance, in which a noise is made with the shoe.
ZAPFEN-STREICH (*Ger.*) The tattoo.
ZARABÁNDA (*Sp.*) *See* SARABÁNDE.
ZARGE (*Ger.*) The *sides* of a violin, guitar, &c.
ZART / ZÄRTLICH (*Ger.*) Tenderly, softly, delicately.

ZARTE STIMMEN (*Ger. pl.*) Delicate stops: *mit zarten Stimmen*, with delicate stops.
ZART-FLÖTE (*Ger.*) *Soft-flute*: an organ stop of the flute species.
ZARZUÉLA (*Sp.*) A short drama, with incidental music, something similar to the *vaudeville*.
ZEIT-MASS (*Ger.*) Time, measure.
ZÈLE (*Fr.*) / ZÉLO (*It.*) Zeal, ardour, energy.
ZELOSAMÉNTE (*It.*) Zealously, ardently; with earnestness.
ZELÓSO (*It.*) Zealous, ardent, earnest.
ZERSTREUT (*Ger.*) Dispersed, spread, scattered.
ZIEMLICH (*Ger.*) Tolerably, moderately,
ZIEMLICH LANGSAM (*Ger.*) Moderately slow.
ZIL. A Turkish instrument of some species.
ZIMBEL (*Ger.*) Cymbal.
ZINCKE (*Ger.*) *See* ZINKE.
ZINFONÍA (*It.*) A symphony.
ZINGARÉSA (*It.*) In the style of gypsy music.
ZINGARÉSCA (*It.*) A song or dance in the style of the gypsies.
ZÍNGARO (*It.*) Gypsy, in the gypsy style.
ZINK-BLÄSER (*Ger.*) Cornet player.
ZINKE (*Ger.*) / ZINKEN (*Ger. pl.*) Small cornet, species of horn or trumpet of very ancient date, now almost obsolete. It was made either of wood, or the small branches on the head of the deer. Also, the name of a treble stop, in German organs, which is sometimes a reed, and at others a mixture stop.
ZINKENIST (*Ger.*) Cornet player.
ZITHER (*Ger.*) The guitar; a species of cithern, or cittern.
ZITHER-SCHLÄGER (*Ger.*) Guitar player.
ZÖGERNDER (*Ger.*) A continual retarding of the time, slower and slower.
ZÓLFA (*It.*) *See* SÓLFA.
ZÓLFA DÉGLI ARMÉNI (*It.*) The church music used by the Armenians.
ZÓPPA / ZÓPPO (*It.*) Lame, halting: *see* SYNCOPATION.
ZUFÄLLIG (*Ger.*) Accidental sharp, flat, &c.
ZÚFOLO (*It.*) Flageolet, small flute, or whistle.

ZUFOLÓNE (*It.*) A flute, large whistle.
ZUG (*Ger.*) Draw-stop, or register, in an organ.
ZÜGE (*Ger. pl.*) *See* ZUG.
ZUKLANG (*Ger.*) Unison, harmony, concord.
ZUNGE (*Ger.*) The tongue of a reed pipe.
ZURÜCK-HALTUNG (*Ger.*) Retardation, keeping back.
ZUSAMMEN-GESETZT (*Ger.*) Compound, condensed: compound time, &c.
ZUSAMMEN-KLANG / ZUSAMMEN-LAUT } (*Ger.*) Harmony, consonance.
ZUSAMMEN-STIMMIG (*Ger.*) Harmonious, concordant.
ZUSAMMEN-STIMMUNG (*Ger.*) Harmony, concord, consonance.
ZWEI-FACH / ZWEI-FÄLTIG { (*Ger.*) *Two-fold*, of two ranks, in organ pipes: *compound*, speaking of intervals, such as exceed the octave; as, the 9th, 10th, &c.
ZWEI-GESANG (*Ger.*) For two voices, a duet.
ZWEI-GESTRICHEN (*Ger.*) *With two strokes*: applied to C on the third space in the treble and the six notes above: *see* TWICE MARKED OCTAVE.
ZWEIG-LIED (*Ger.*) A sequence of two links or chords.
ZWEI-KLANG (*Ger.*) A chord of two sounds.
ZWEI-MANUALE (*Ger. pl.*) Two manuals.
ZWEI-SANG (*Ger.*) For two voices, a duet.
ZWEI-STIMMIG (*Ger.*) For two voices, or parts, a duet.
ZWEITES MANUAL (*Ger.*) The second manual.
ZWEI-UND-DREISSIGSTEL-NOTE (*Ger.*) A demisemiquaver.
ZWEI-VIERTEL-TAKT (*Ger.*) Time of two crotchets, $\frac{2}{4}$.
ZWEI-ZWEITEL-TAKT (*Ger.*) Time of two minims, $\frac{2}{2}$.
ZWERCH-FLÖTE (*Ger.*) *Transverse flute*, the German flute.
ZWERCH-PFEIFE (*Ger.*) *Transverse pipe*, the fife.
ZWEY (*Ger.*) *See* ZWEI.
ZWISCHEN-GESANG / ZWISCHEN-HANDLUNG } (*Ger.*) An episode.
ZWISCHEN-RÄUME (*Ger. pl.*) The spaces of the stave.
ZWISCHEN-SATZ (*Ger.*) Intermezzo, parenthesis, episode.
ZWISCHEN-SPIEL (*Ger.*) Interlude, played between the lines, or verses, of a hymn.
ZYMBEL (*Ger.*) Cymbal.

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